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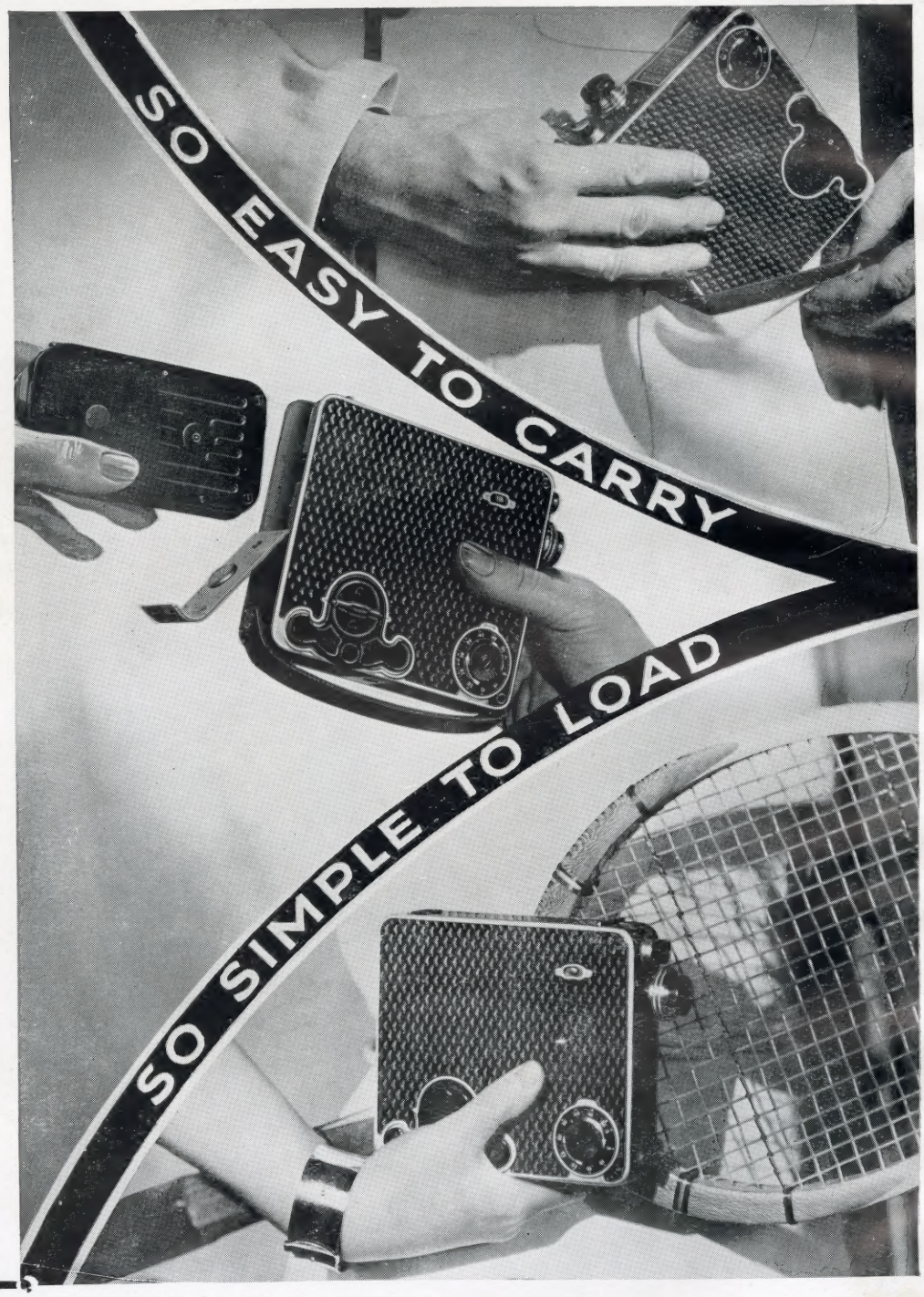

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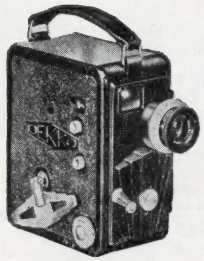

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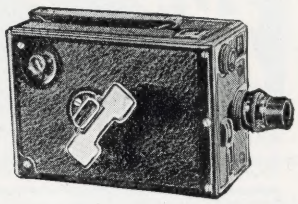

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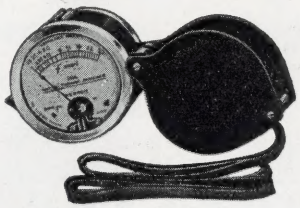

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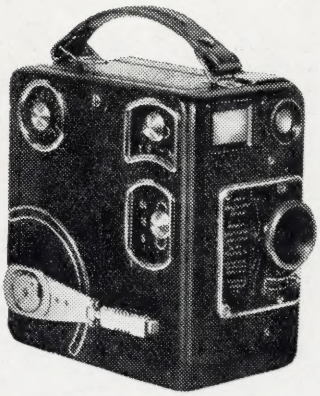

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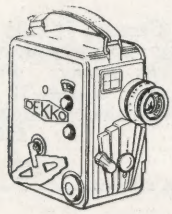

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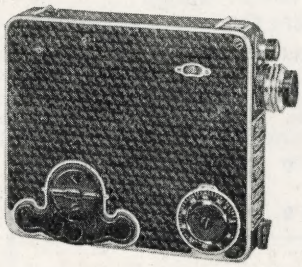

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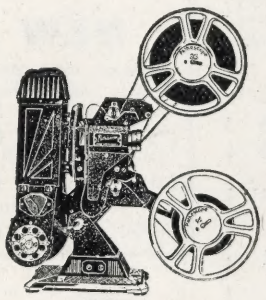

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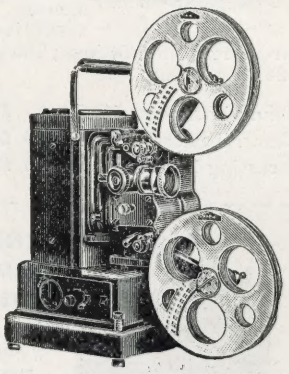

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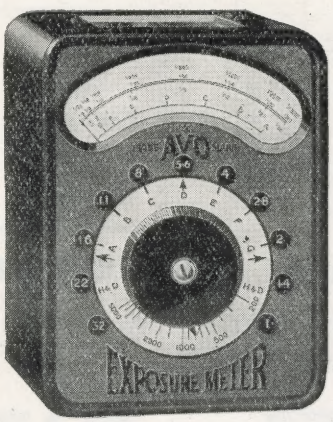

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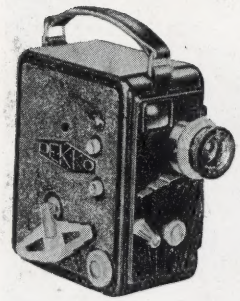

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THE EDITOR to his READERS

EVERYONE who has a cine camera will be able to put it to excellent use during the forthcoming Jubilee celebrations. Here is an opportunity of a lifetime to record scenes and events that will mark an epoch in the history of the nation, an opportunity to secure pictures that will have a permanent value. In this issue you will find useful hints and suggestions on making your Jubilee film, but even in those articles not specifically devoted to this memorable event, there is advice that will materially assist you in its production. Exposures—you must pay especial attention to this all-important aspect of amateur cinematography; the significance of close-shots and angles—you need to know something about it. These are but two of the features in this number that will repay careful study before you plan what may very well be your most outstanding production of 1935—or any other year.

Here are a few of the events that should be covered if possible, if your aim is to record the scenes of national rather than local significance: May 6th, The King and Queen drive to St. Paul's for the Service of Thanksgiving. The route will be as follows: Constitution Hill, Piccadilly, St. James's Street, Pall Mall, Trafalgar Square (north side), Duncannon Street, Strand, Fleet Street, Ludgate Hill; returning to Buckingham Palace by: St. Paul's Churchyard, Cannon Street, Queen Victoria Street, Victoria Embankment, Northumberland Avenue, Admiralty Arch, The Mall.

May 10th. Thames Pageant. Evening procession of boats from Greenwich to Chelsea. May 11th, 18th, 25th and June 8th, Their Majesties drive through different parts of London (weather permitting). These drives will take place through north, south, east and west London. On May 11th the Prince of Wales visits Cardiff, the Duke of York, Edinburgh and the Duke of Gloucester, Belfast. From May 25 to June 8 is the Tower of London Pageant at the Moat, Tower of London. There will be the historic ceremony, imbued with a special significance, of the trooping of the colour at the Horse Guards Parade on the occasion of the King's birthday on June 3rd.

These are but a few of the outstanding events, some of which take place in London. But all over the country there will be local celebrations and you should certainly cover the events in your own town or village. The enterprising cine society should endeavour to secure co-operation from the local authorities. The local council may be glad to have a film record of the occasion. Even the lone worker might consider obtaining some official support, if it be only the allotment of favourable positions for filming.

But plans must be drawn up now and application made without delay. And if you do receive help in this way—and there is no reason why you should not—don't forget to write and thank whoever gives you the facilities after the celebrations are over. Local organisations who are taking a prominent part in the festivities might welcome a film of their share in them. There are, indeed, countless ways in which you can produce a really outstanding film and maybe gain public recognition of it. But make your plans now. The Jubilee presents an exceptional opportunity for you to help the public to a realisation of the pleasures and value of amateur cinematography. By so doing you will be helping yourself and fellow amateurs. The larger the movement grows—and it is growing steadily every month—the more the material benefits you will gain in the pursuit of our fascinating hobby.

Don't forget that we are always ready to help you in any problem you may come up against. The advantage of making preparations right away is that you are far less likely to be faced by posers when you come to start the actual filming if you have a fairly clear idea of what you are going to do. If you have occasion to make use of our Advisory Service Bureau, please give very full details. We frequently have to ask for further particulars, an unnecessary waste of time when, as in this case, time is an all-important factor.

THIS GREEN AND PLEASANT LAND

Visitors come here from all over the world to enjoy what has been sometimes described to me as that greenness of Great Britain that when we are in India or South Africa we all long for, that greenness of England with its old farms and churches, its meadows and its downs, its mountains and its lakes, and, above all, its gardens.

—The Prince of Wales.

MAKE YOUR OWN JUBILEE FILMS

Make sure you get a good film of some part of the Jubilee celebrations, for it is an opportunity the like of which will not occur again. You will find much helpful advice in this article, the writer of which has had very considerable experience in the making of news and feature films and understands the needs of the amateur.

By

FRED WATTS

Production Manager for the Pathe periodicals (Pathetone Gazette, Pathetone Magazine, etc.)

THE cheering crowds, the gaily decorated streets, the impressive grandeur of an approaching military band, replete in all the splendour of its gold and scarlet uniforms, a whirling mace, swinging in the rhythm of a national British air, as the vanguard to a regal procession, with a focal centre in the presence of His Majesty the King—such is a picture, which, repeated many times this month, will sway the patriotic soul of the nation.

Every amateur cinematographer will be thinking of using his hobby, and his art, to preserve for himself, and for posterity, his own record of this historic period.

All England will be a stage gloriously set with the most important and most spectacular play of our generation ; a display of processional pageantry commemorating the first twenty-five years of the reign of His Majesty over the British Empire ; a magnanimity of subject matter worthy to be recorded with the utmost patience and best talent that amateur cinematography can foster.

I think it will be quite obvious that little justice could be done with the material at hand by using one camera, for no complete picture can be made by one man with one camera, nor even one man plus ten cameras. The first step, then, in the preparation of your own record of the general celebrations will be to determine how many cameras and their owners are available.

To film many of the important London processions, the minimum number of cameras one could use would be three. More cameras, naturally, would give a better picture. So your Jubilee films, firstly, will have to be co-operative efforts. Lone amateur cinematographers should get together ; clubs should co-operate in planned coverage of the events. And then by an interchange of film prints, brilliant and important film records will be obtained. Although some cinematographers and clubs may feel that the actual subject matter of their final films may not be their own, they can ensure that their films will be individual efforts in the editing.

There will, however, be local celebrations all over the country and some of these the amateur should be able to cover single-handed, although here again, a number of cameras is preferable. Nevertheless, filming a local celebration as distinct from an ambitious procession can be successfully tackled by the lone movie-maker. As an instance, let us take the celebrations which will take place at Bognor Regis. A fanfare of trumpets will open the day's festivities. It you can get close enough, a shot of the trumpeters will make an excellent opening for the film. And if you cannot get close enough, a telephoto lens would be a wise investment. Later comes a carnival procession. Your film will not feature this only, but the Bognor Regis celebrations as a whole, so that you will not need to cover it fully. In any case, you will want as much film as you can spare for the entertainment for school children and the old folks which follows.

This remarkable photograph (in the original the identity of many in the crowd on the cathedral steps can be distinguished under the magnifying glass) shows the scene outside St. Paul's Cathedral as Queen Victoria left after attending the thanksgiving service during the Diamond Jubilee celebrations of 1897.

The festivities will be much the same in most parts of the country and will generally include a service of thanksgiving (get shots of the local dignitaries arriving at the church), sports, free teas for the children, free meals for the aged or unemployed, illuminations and dancing in the public parks. Fireworks, night scenes and floodlighting . . . there will be ample opportunities for taking pictures of these. The fireworks will be easier to film than the other two. It ought to be possible to take them at f/3.5 with fast film. A word of warning. Be chary of pans; better still, don't pan at all. The fireworks should leap up at you, not wave unsteadily across the screen. For street scenes and floodlighting, an f/1.9 lens is called for and 8 frames per second instead of 16 will be preferable if there is not much movement.

There will be many opportunities of securing shots of floodlit buildings during the Jubilee celebrations. If there is little movement, film at half-speed.

In filming a London procession, one of the first three cameras available should be placed, if possible, close to Buckingham Palace, for preference on the Victoria Monument, so as to obtain the start of the procession. Another should be placed at a midway point of the journey, and another at Westminster Abbey, or whatever terminal point happens to be the end of the particular procession, before it leaves for its return journey to the Palace.

Six Sequences

As a result, from this fundamental set-up, six sequences will be obtained, as follows: Start and Finish from the first point, Going and Returning from the midway position, and Arriving and Leaving for the Palace from the terminal point.

No one wants to rely upon a succession of shots from the same view-point. Variety must be striven for. This can be partially achieved by intercutting long spectacular shots, some shot from high positions, to take in comprehensive views showing the procession from above. These would link up with the medium shots, making a more complete picture. So additional cameras will have to be positioned on the roofs of buildings overlooking the procession routes, as well as in windows and on balconies. At the same time, if the camera unit has any telephoto lenses, here will be a fine opportunity to get an even more comprehensive record.

Processions are notoriously slow, and there should be ample time to change lenses, especially after getting the long shots of the head of the procession, before taking the telephoto pictures of the more important personages. Nor must the essential close-ups of the crowd be overlooked. They add to the interest of the film and considerably help in the editing to prevent jumpy cutting and ensure smooth continuity. They also give the human touch, which will be particularly valuable in this case in that it will contrast sharply with the stately nature of the event.

Getting the Human Touch

If extra cameras are available, then the next point is to consider where the best places can be obtained on the route, and what special positions can be found for novel camera angles. Shots from the ground level, through the legs of the attendant police, individual shots of horses legs, carriage wheels, will all add to the variety of the subject. But be sparing in your use of such shots. For one thing, they will be difficult to secure and in such a subject as this care should be taken to avoid the freakish.

And then for useful cut-ins, those little side-lights of the crowd: the small child at the back, who cries because he cannot see, the policemen with their arms taut, keeping the crowd back, another camera photographing the event, people looking from windows, from the tops of lamp-posts, or other unusual positions. And then the cameraman must watch out for unexpected events. A seat may collapse, and the people would scramble out of the difficulty. All these little things add that human interest which makes such an effective

(Continued on next page)

"Shooting" the Jubilee Celebrations

(*Continued from previous page*)

contrast with the stateliness of the procession proper.

Background must not be forgotten. If the day is bright and clear a judicious use of filters will bring out cloud effects, which will make the subject more pleasing photographically. One should not forget the architectural background. Cameras can be placed so that they take in important buildings which will add to the interest of the pictures.

Rain can help the amateur at times! Reflections of lights in rain-washed streets (and you should secure some shots of the Jubilee illuminations) can help to make interesting pictures.

Other shots can be obtained through arches, or trees, which will make attractive frames, and others from the insides of motor-cars, through the windscreen, from the insides of shop windows. The ingenuity of the cinematographer will discover many other effective ways of photographing the pageant.

If shooting has to be done from the crowds, remember to take a box to stand on, if you want to catch more than the heads of the people in front. Another useful asset is to have the viewfinder on the bottom of the camera. This gives additional height which is invaluable.

Although the amateur with a camera will meet with very little official opposition, many of the best positions will be reserved and guarded for professional news-reel cameramen, journalists and photographers, who will be recognised only on the presentation of their official passes. But the amateur should have no difficulty in getting good positions. He may, however, be rebuffed if he tries to shoot from monuments.

One last note. Make the sub-titles as brief as possible. No lengthy explanations are needed.

Cinematography in 1901

In view of the forthcoming Jubilee celebrations and the ever-increasing popularity of amateur cinematography, special interest attaches to the following article which is reprinted from "Dunscombe's Bristol Photographic Chat" of May, 1901. We are indebted to Messrs. M. W. Dunscombe, Ltd., of 5 and 7, St. Augustine's Parade, Bristol, 1, the progressive cine dealers who have been established for over 138 years, for permission to reprint this article. As early as 1901 Mr. M. W. Dunscombe was well known in the West Country as an amateur cinematographer and it is interesting to note that he and three assistants made a cinematographic record of the King and Queen, when, as Prince and Princess of Wales, they visited Avonmouth in 1901.

"Until recently the making of 'living pictures' was an expensive pursuit. The production of one view in the size usually employed, cost, for negative film alone, from a pound to fifteen shillings. Add to this a similar amount for the positive film and again minor expenses with a percentage for spoils and it will be seen that such views, unless taken for exhibition purposes, were only within the reach of amateurs whose pockets were of more than average depth.

"In the coming summer all this will be changed. It is now possible to procure 'living picture' cameras at a cost below that of many hand cameras, while the expense of working is so largely reduced as to bring this branch of photography within reach of all. In fact, as a question of comparative expenditure, it is a matter of indifference whether we expose a dozen half-plates or take a cinematographic view which lasts for half-a-minute—in each case the cost is approximately the same.

"The principle on which these cameras work is extremely simple and can be explained in but a few words. We take a series of snap-shots, fifteen to twenty per second, in such a manner that they stand an equal distance apart. When a print is made from such a negative on some transparent substance it may be used as a lantern slide, in quite a special way. When we took the view we made a series of snap-shots; in projecting we throw a series of flashes on the screen, each flash consisting of a picture. During the darkness between each flash the picture is changed, just in the same way as the sensitive surface was when we were taking the view. The pictures succeed one another so rapidly that we do not lose sight of one before the next has appeared on the screen, consequently, by the blending of the views the objects in the picture appear to have moved.

"The price of these machines and the cost of working them has been reduced because it has been found possible to employ pictures of much smaller size than hitherto, only half-inch by three-eighths inch, in fact. This greatly lessens the cost of the sensitive material upon which the negatives and positives are produced. And it is this and this alone which has brought the cinematograph within everybody's reach.

"All the small machines on the market cost about the same, but they differ in construction just as hand cameras do. Just as in hand cameras the sensitive surface may be moved in different ways, just as in hand cameras the pictures may be taken either on plates or films. Of the machines using films we may mention the "Biokam" and Gaumont's 'Pocket-Chrono,' while the 'Kammatograph' is the only machine using plates.

"As regards the 'Kammatograph,' it is, as we have said, distinguished by the fact that it employs plates instead of films. The views, therefore, instead of following one another along a ribbon, are arranged in spiral on a circular plate. To those who object to films this machine offers advantages. The plates are developed exactly as ordinary negatives, positives are printed and treated exactly as lantern plates."

CLOSE SHOTS *and* ANGLES

and their significance

Close shots and angles should not be used only for effect; there must be a reason for them. In this article instances are given of their legitimate use.

By A. VESSALO

IN a very real sense, 1935 marks the coming of age of the cinema; for it is just twenty-one years since D. W. Griffith invented—or rather discovered—the close-up. In his film "The Birth of a Nation" (a film so vital in its importance that it is still occasionally exhibited) he introduced cut-in shots of galloping hooves to heighten the effect of speed; and in so doing he not only brilliantly achieved his immediate end, but, without exaggeration, opened a new era in film-making.

Nowadays close shots and angles are the necessary stock-in-trade of all film-makers who know their business. The ambitious amateur, therefore, will do well to study carefully the opportunities they offer. First of all, make sure of the general principle. Every shot of the type we are discussing, every out-of-the-way angle or slight distortion of viewpoint, should be there not because it is vaguely "pretty" or "striking," but because it is significant—because it *says something*.

An Angle Must Have Meaning

That otherwise admirable French film, "Les Miserables" (recently shown at the Academy Cinema), contained a good example of what the amateur ought *not* to copy. Several shots were taken with the camera skewed over to one side at an angle of 45 degrees. They had no assignable meaning, but were simply included for "effect."

On the whole, you will find that the documentary film-maker has more scope in these matters than the maker of film-plays, however good. That is because the former concerns himself, not with actors or with a clear-cut story admitting of little interference, but with certain *objects* whose nature he is trying to express. He is the essayist, as distinguished from the novel-writer. We may sum it up by saying that a story is largely self-contained, and requires only a modicum of photographic interpretation; whereas a countryside, or a town, or a coal-mine, or something without a continuous narrative to support it, primarily demands interpretation.

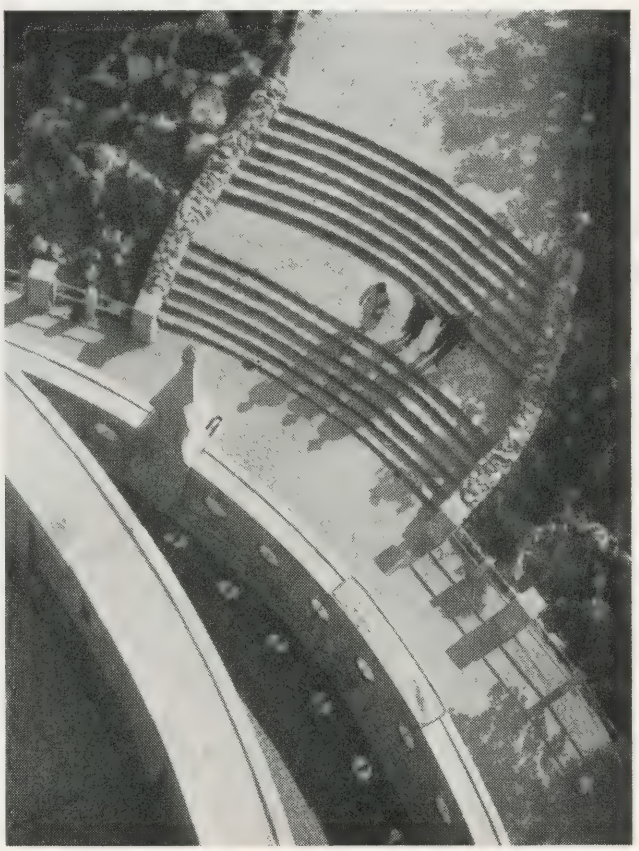
Emphasising the Essential

Assuming that we have something positive to express what we must do is to present to our audience just those aspects of the scene photographed which will emphasize our particular point. That is the whole secret in a nut-shell—emphasis of the essential, and elimination of all unnecessary detail. If we consider the example cited in the opening paragraph of this article—the galloping hooves in "The Birth of a Nation"—we can see how this applies. Griffith selected and emphasized just that minute portion of the picture which conveyed most clearly the atmosphere of horses racing over the ground.

Or consider the shot in "Jew Suss" where we are first introduced to the central character. Two carriages are driving along a road, and one is seen to overtake the other. The camera, instead of being stationed at a distance, is set low down near the ground in the middle of the roadway, with the road stretching ahead of it: so that the carriages come in to the picture one by one on either side, and only their wheels are seen. The camera then follows the wheels of the second carriage until it arrives alongside the first. That is the shot in rough: from which you will see that even the story-film has considerable potentialities in this direction. But in the modern professional talkie, where dialogue scenes tend to preponderate, much of the film does not allow of this method of approach.

Transition scenes, unencumbered by dialogue, give the cameraman the greatest degree of freedom. Note how frequently a film *begins* on a close-up. "Hold Your Man" opened on a trucking shot of Clark Gable's feet walking rapidly along a pavement. You might equally well begin on a shot of fingers playing a piano, or of a hand striking a match to light a pipe. In this way you achieve

(*Continued on page 87*)



An elevated angle here emphasises the circular pattern of the design; dramatically it emphasises the insignificance of the human figures.

Concerning This Problem of Correct Exposure

This article explains how to use our monthly exposure charts to the best advantage and tells how to classify the types of shot and lighting so that correct exposures may be obtained. Next month we shall publish a further article on this subject, illustrated with photographs which will be classified according to type of shot and lighting.

ALTHOUGH exposure is by no means the whole story of camera work, success in cinematography demands first and foremost, the ability to expose correctly. Unfortunately it is one of the most difficult subjects to teach because every occasion calls for the personal judgment of the cameraman.

It is true that this judgment may be materially assisted by exposure meters and, to a lesser extent, by exposure tables; but the fact remains that no matter what form of aid is enlisted, the personal equation cannot be entirely avoided. If an actinometer type of meter is being used, judgment is required to decide when the darkening sensitive paper has reached the shade of the "tint" to which it must be matched; judgment is required in the matter of holding the meter so that the light shall fall on it from the proper direction; and finally, judgment is necessary to decide whether the subject to be photographed is a normal subject or one of the "special subjects" mentioned in most instructions supplied with meters.

Fig. 1. An exposure problem! Is this a quayside view, an open harbour scene or a landscape? (See article).

The difficulty is even greater with exposure tables or "calculators," for here not even the light is measured and in addition to judging the category of the subject the cameraman is also faced with the necessity of allocating the conditions of lighting to the correct column of the table or calculator.

At first sight it might appear that all these difficulties are solved by the photo-electric meter in which the light itself sets up minute electric currents (varying according to the intensity of the light) and causes a pointer to move across a dial to indicate the correct exposure necessary for the amount of light prevailing. Few will deny that the photo-electric type of meter is the most satisfactory that has yet been devised; but even this requires judgment in use.

To take but one example: Imagine a cameraman on the sunny side of a wide street; he desires to photograph some buildings on the shadow side and points his meter in that direction. The amount of light falling on the meter is considerably greater than that reflected by the buildings, the result being that the meter (whether photo-electric or actinometric) indicates an exposure much shorter than that actually required.

Before the days of photo-electric meters, fierce warfare raged in the correspondence columns of photographic journals as to whether an actinometer should measure the light falling on to the subject, or the light reflected by the subject. The combatants each adduced strong arguments to show that they were right and the other side were a set of "puling ninnies"; each side retired perfectly satisfied that it had definitely settled the question once for all—and the onlooker was left in bewilderment.

In matters of this kind there is only one thing for the beginner to do: follow the makers' instructions. It is obvious that they have calibrated the meter to give successful results when used in the manner *they* intended. *Study the makers' instructions very carefully* and if the first results are not successful, do not immediately jump to the conclusion that the meter is useless. It is the human element which has failed and to dodge from one make of meter to another will merely make matters worse.

Probably one of the greatest mistakes of those responsible for the marketing of the various exposure meters is their anxiety to create the impression that the beginner cannot go wrong with their particular meter. The result is that when the beginner does go wrong he blames the meter, whereas it is he who is at fault. Almost every exposure meter is a good meter, but *it has to be "learnt."* Uniformly good exposures will be achieved more quickly by the consistent use of one meter than by any other means.

And what of exposure tables and calculators? What, for instance, have we to say about the chart which we print each month? Just this: That it does not, and cannot, displace a meter which actually measures the amount of light available; but that a great number of

readers have found it a most valuable guide in their camera work. Some, however, appear to have difficulty in classifying the types of shots and lighting and it is therefore proposed to go into the question in some detail in order that the fullest use may be made of these charts.

To facilitate our exposition we will number the vertical (or subject) columns from left to right, thus: No. 1 is "Deep shadow, etc." and No. 6 is "Open landscapes, etc." The horizontal (or lighting) columns will be lettered *A*, *B*, *C*, *D* and *E*, *A* being "Bright sunlight" and *E* "Gloomy, or very dull."

When in Doubt . . . .

As an example of the kind of difficulty which might be experienced in classifying subjects, we will refer to Fig. 1. Is this a quayside view (Col. 4), an open harbour scene (Col. 5), or a seascape (Col. 6)? An axiom that might well be adopted in connection with camera exposures is: "When in doubt between two extremes, take the middle course." Such a procedure would, in the present instance, be perfectly satisfactory, the subject being classified as an open harbour scene, although, owing to the high viewpoint and the inclusion of distant sea and sky, it tends slightly toward being a seascape.

The kind of scene visualised as a "quayside view" (Col. 4) by the compiler of the *Amateur Cine World* exposure chart, is indicated in Fig. 2. It is important to note, however, that notwithstanding the presence of the quayside in the picture, this subject would have been an open harbour scene (Col. 5) but for the presence of the wooden piles to the left of the picture and the barges and forest of masts in the upper left portion. The presence of these things has definitely reduced the intensity of light which would otherwise have been available from sky and water.

Fig. 2. A quayside view. This picture illustrates an important point in exposure. (See article).

This brings us to one of the important lessons which must be learned by the amateur cameraman: That a subject is (from the point of view of the camera) merely a collection of light and dark areas and the exposure must be longer or shorter according as the dark or light areas predominate. Looking at Fig. 2 again it is conceivable that if the camera had been "panned" to the right it would have brought into view a much greater area of unobscured water; the picture would have comprised a greater proportion of light-toned area and it would have required slightly less exposure. In other words, it would have become an open harbour scene, and Col. 5 of the chart shows that the exposure must be less.

Open Landscape or Moorland?

Let us now turn to Fig. 3: here we have a subject which is obviously "open landscape" (Col. 6). It might also be called a moorland scene; but it is prevented from coming within the category of Col. 5 because the interest is not in the *middle distance* but in the more distant fields, hills and cloud effects. In order that these details may be properly rendered it is essential that the exposure be cut down to a minimum. If there had been a prominent farmhouse in the middle distance which it were desired to "feature" this would demand a slightly greater exposure and the beauty of the hills and clouds would probably be lost by over-exposure.

Fig. 3. An open landscape in which the motif is obviously the sunlit distance and the cloud effects.

(*Continued on next page*)

Cine Exposure Table for May

Compiled by
HAROLD B. ABBOTT

NORMAL SUBJECTS

TYPE OF SHOT	Deep shadow; woodland paths; close-ups in shadow; light interiors			Shadow; narrow streets; open woods; tree-lined country roads; waterfalls and ponds in a clearing; close-ups of dark figures in open surroundings; white-on-black titles.			Street and market scenes without heavy shadows; dark monuments or vegetation in the open; long (not distance) shots at zoos; parks, fairs, sports meetings; etc.; farmyard scenes; groups on the lawn; close-ups of light figures; black-on-white titles;			Promenades; light monuments and fountains, quayside; open camp & picnic scenes; aircraft "taking off"; track motor racing; open scenes at race-courses, sports meetings, parks, country zoos, agricultural shows, fairs, etc.			Beach scenes; near ships at sea; deck of ship at sea; open river, harbour and dock scenes; moorland (middle distance); aerial views (at low altitudes) of towns			Open Landscapes; seascapes; cloud effects; aircraft in sky; aerial views (except of towns at low altitudes)		
LIGHTING	f/			f/			f/			f/			f/			f/		
	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C	A	B	C
Brilliant sunlight	4	5	5.6	5.6	7	8	7	9	10	8	10	11	10	12.5	14	11	14	16
Weak sunlight or bright diffused	3.5	4.5	5	5	6.3	7	6.3	8	9	7	9	10	8	10	11	10	12.5	14
Diffused or slightly cloudy	3	4	4.5	4	5	5.6	5.6	7	8	6.3	8	9	7	9	10	8	10	11
Dull	2.5	3	3.5	3	4	4.5	4.5	5.6	6.3	5.6	7	8	6.3	8	9	7	9	10
Gloomy, or very dull	1.9	2.3	2.8	2.5	3	3.5	4	5	5.6	4.5	5.6	6.3	5	6.3	7	6.3	8	9

THIS table shows the approximate aperture to be used for all classes of subjects in varying conditions of light. Film speed is also taken into account, cine films having been classified as follows:—

Group A
Gevaert Ortho Reversal and Negative
Kodak Pan-Reversal (16mm. and 8mm.)
Pathe R.O.F. and Negative
Selo Ortho. Negative

Group B
Agfa Ortho Reversal
Agfa Pan-Reversal
Agfa Pan. Negative

Group C
Agfa Novopan Reversal
Kodak Supersensitive Pan Reversal
Selo Hypersensitive Pan Negative
Gevaert Pan-Reversal
Pathe P.S.P.

Example: Narrow street, diffused light, Pathe P.S.P. Stop required—f/5.6

The table is compiled for exposures between the hours of 10 a.m. and 2 p.m. (G.M.T.); from 8 to 10 a.m., and from 2 to 4 p.m. (G.M.T.), the diaphragm must be opened a half to one stop wider.

Where the indicated aperture is not engraved on the diaphragm it is sufficient to estimate the setting between two engraved figures, remembering that the divisions get smaller as the aperture gets smaller, and that f/8 (for example) would lie almost dead central between the f/7 and f/10 markings.

The shutter speed has been assumed to give an exposure of approximately 1/30th second, and is correct for the majority of cameras. Where the exposure is known to be different (usually 1/50th second) or where the camera is operated at a speed other than 14 or 16 pictures per second, the aperture must be varied accordingly. Cine users who do not possess an exposure meter will find this chart a useful guide, but for absolutely accurate work under all conditions the use of a meter is advised.

It should be noted that the times given are Greenwich Mean and not Daylight Saving.

CORRECT EXPOSURE

(*Continued from previous page*)

It is one of the limitations of cinematography that the positive must be a more or less "straight" counterpart of the negative as rendered by the camera: no after-control is possible. If a distant subject is cine-photographed the foreground must inevitably suffer from a certain amount of under-exposure. The "still" photographer, however, may expose for his foreground and rely on shading during the printing process to bring out the details of his over-exposed "distance." Therefore the cine-photographer must decide which aspect of the scene before him he wishes to feature and then to expose accordingly. With regard to the illustration under discussion it is obvious that there is "nothing in" the foreground and the whole picture is in the sunlit distance and the beautiful cloud effects. These, then, are the features to expose for and the subject becomes a Col. 6 subject.

Next month we shall have more to say on this vitally important question of exposure and shall reproduce a range of photographs illustrating the types of shots represented by the classification used in our monthly exposure tables.

We regret that owing to pressure on space it has been necessary to hold over a number of our popular features, including the series on titling and make-up. They will, however, appear next month.

Are You Entering for Our Competition?

Full details were given in our April and March issues and in the latter there were suggestions for simple scenarios. The subject is "The Family." It can be treated in an infinite number of ways but a little story or theme must be built round the members of the family you select for filming. You will get some useful ideas in this connection from the specimen scenarios on pages 65 and 66.

There are three prizes: £15 worth of cine goods to winner's choice and gold medal for the best 16mm. film, the same for the best 9.5mm. or 8mm. film, irrespective of size and £5 cash for the best beginner's film in any size.

The length of all entries must be such that they do not run for more than 7½ minutes. The competition closes on September 15th. Only amateurs and amateur cine clubs may compete and no entrant must have received any professional aid in the making of the film other than processing or titling. Readers who wish to enter for the beginner's section must copy out and sign the declaration published in the last two issues of *Amateur Cine World*.

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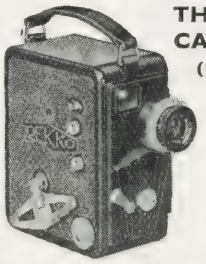

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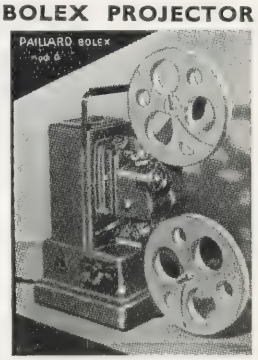

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Simple CARTOON WORK *for the* AMATEUR

This is the second and concluding article. The first was published last month. Even though you may not yourself want to make cartoons, you will find it useful to know how they are done, for the principle is applied to many branches of film work. And you don't necessarily have to be a good artist to be a good cartoonist.

By STANLEY W. BOWLER

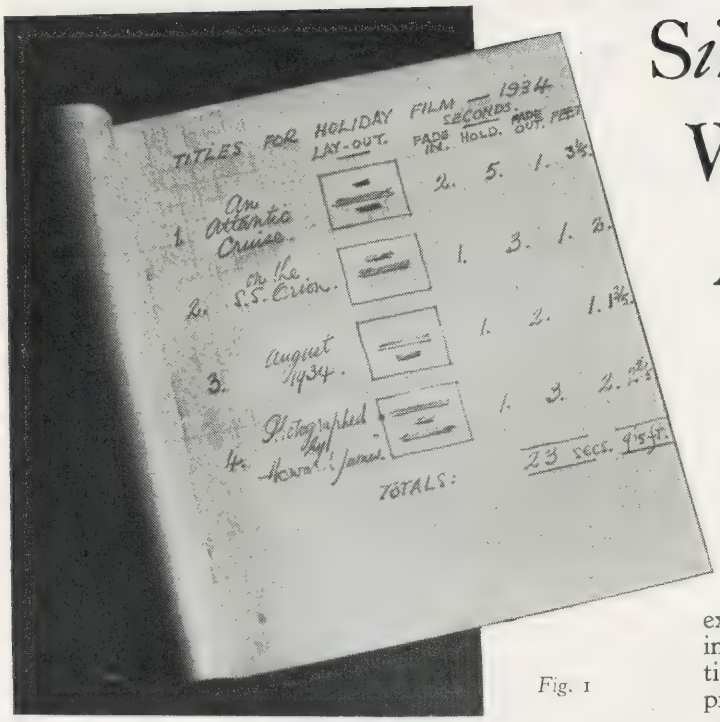


Fig. 1

AS previously mentioned, care in setting up titles and other work on the cartoon camera is amply repaid by the excellence of the results on the screen. Another point is that care in setting up and a methodical scheme of working enable more attention to be paid to the artistic side of the work.

The first simple title having been reviewed and approved, let us consider main and credit titles for, say, a travel film, as a complete whole. You would probably require the following :—

1. Main title. "An Atlantic Cruise."
2. Sub-Main. "On the S.S. Orion."
3. Date. "August, 1934."
4. Credit. "Photographed by Howard James."

The simplest way to handle the above list would be to make four title cards in white-on-black and make the requisite length of each, join them together in order and splice them onto the beginning of your film. The result would be, to say the least of it, ordinary. Now for a simple variation in an attempt to lift this title sequence from the rut. Even a fade-in and out at the beginning and end of each title would make the result more presentable. And now for something more subtle . . . why not a dissolve or mix from title to title, so that the complete set of four are an entity ?

Before starting this, write down what you are going to do. This is called ' charting ' the work and is one of the most important things to remember, because it provides a reference while the shooting is in progress, and also a record for future work. A specimen page from a ' chart book ' is shown in Fig. 1 and on it you will see mentioned all the things that are relative to the shooting of the title sequence. The ' chart book ' in this case is a cheap ' mathematical ' exercise book conveniently ruled in squares. It is also important to plan the lay-out of the actual wording of the titles so that they form patterns which will dissolve progressively with pleasing visual continuity.

The dissolves are not difficult to do, either. It is assumed that you are using positive stock in the camera and therefore it can be taken into the darkroom if necessary and opened there in order to wind back the requisite amount, i.e., after a one-second fade-out you will need to wind back 16 pictures. The camera is then returned to its bed on the titler and a 16 picture—or one-second as it is—fade-in made on to the next title card. And so it is done. If the title cards are correctly centred and the titles themselves laid out centrally, the effect on the screen will be that one title will appear through the previous one quite smoothly without leaping about all over the screen.

Fig. 2

If you have a number of different films to add titles to then an effective addition to them is a distinctive personal border, such as is shown in Fig. 2. This can be 'held' throughout any series of titles, while the title cards themselves are changed under it. The punch-holes will ensure that it remains steady on the screen during the changes. (Note: As it receives an exposure during both fade-out and also after winding back and during fade-in again, then the exposure will remain constant and there will be no apparent change in density on it).

Having settled the main titles, it is often very interesting to show the route and general location of the places visited and there is nothing better than the 'animated map' for showing this. For this purpose it is almost always better to prepare a map for the purpose specially. As a general rule, too, white lines on a black ground are less trying to the eyes of the audience and a simple outline drawing more easy to appreciate than a detailed map.

Then there is another question to be settled . . . shall we show the names of the places with the map, or shall we introduce them as we come to them? That is for you to decide. If you wish to introduce them as the line grows then you will need slips of paper of the same kind as that upon which the map is drawn, with the names of the towns on them.

As a general rule the greater the number of exposures that are given to any single variation in the drawing the jerkier will be the result on the screen. Therefore, always try to make the increase in the growing line by small stages and give only one exposure on each increment. As a guide an increment of one per cent. of either the width or depth of the title card area is about right, i.e., the line should grow by about one tenth of an inch at a time if the title card is ten inches in width.

Leaving maps and titles we turn to the animation of drawings. It is not necessary to be an artist to produce good results. A person with very elementary ideas of drawing and plenty of common sense will succeed where an R.A. without common sense would fail.

The first essential is an animating desk. This can be made very simply from a board sloping at a convenient angle. Inlet in it is a piece of glass the size of the drawings that you propose to make and just above this is a peg-bar exactly similar to that on the photographing bench. It is very necessary to find out exactly the field covered by the camera and to mark this on the glass on the desk. Underneath the glass an electric lamp is placed so that the light shines through paper placed on the pegs. Another light placed on a batten about 18 inches in height at the left-hand-side of the desk is an added convenience; switches for both lights can be placed at the top-left-hand corner of the desk. By the use of the desk it is possible to place a clean sheet of paper over any sketch and make any movement from the original that may be desired. This is known as animating the drawing.

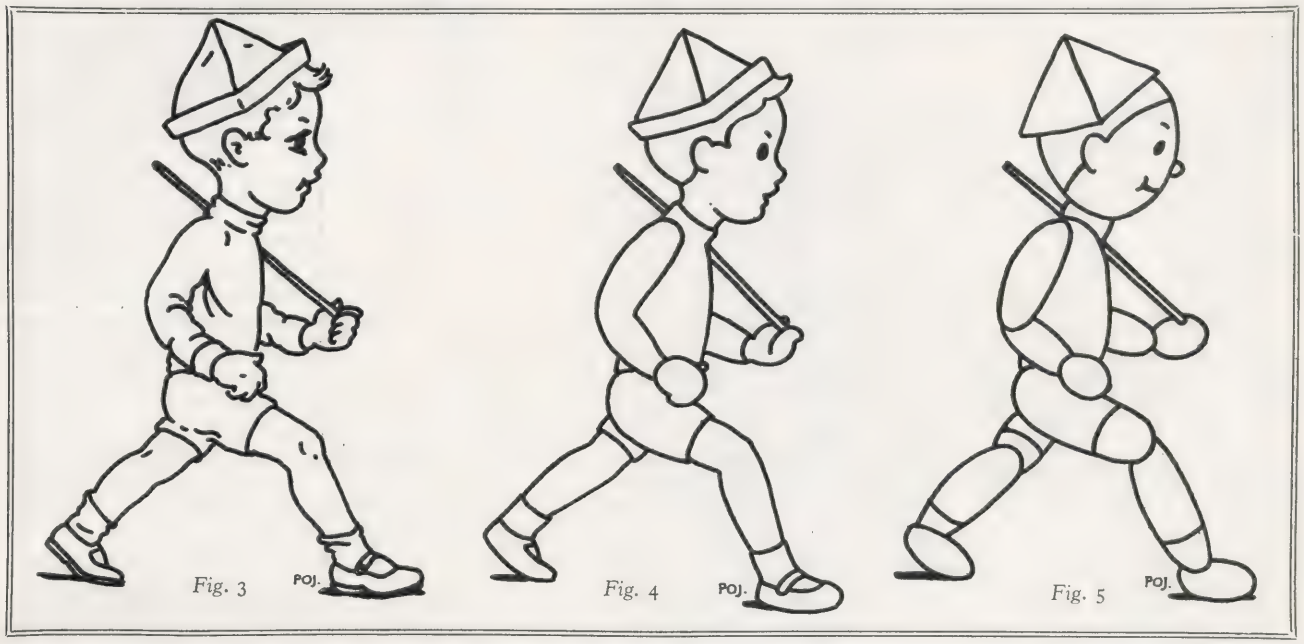


Fig. 3 *Fig. 4* *Fig. 5*

The first principle of animation is to 'follow through.' Every line in a given drawing must be recognisable, in a slightly modified form, in the preceding and following drawings. (Except, of course, when that part of the sketch appears or disappears from view).

For this reason it is obviously desirable that any object to be animated should be simplified as much as possible. Folds and creases in garments are best omitted and solid shapes approximated to two dimensional representations of ovals, cylinders or cones. In Figures 3, 4 and 5 I have tried to illustrate what I mean. Fig. 3 is too detailed and chopped-up. Fig. 4 is suitably simplified, while Fig. 5 is carried to "the logical conclusion" further than most people would wish to take it. Also every line in the drawing should represent something, not simply be put in because it makes that individual sketch 'look better.' When you think of the large number of sketches which must be produced you will realise that it is well worth while to spend time in

(*Continued on next page*)

The EASY WAY to ANIMATION

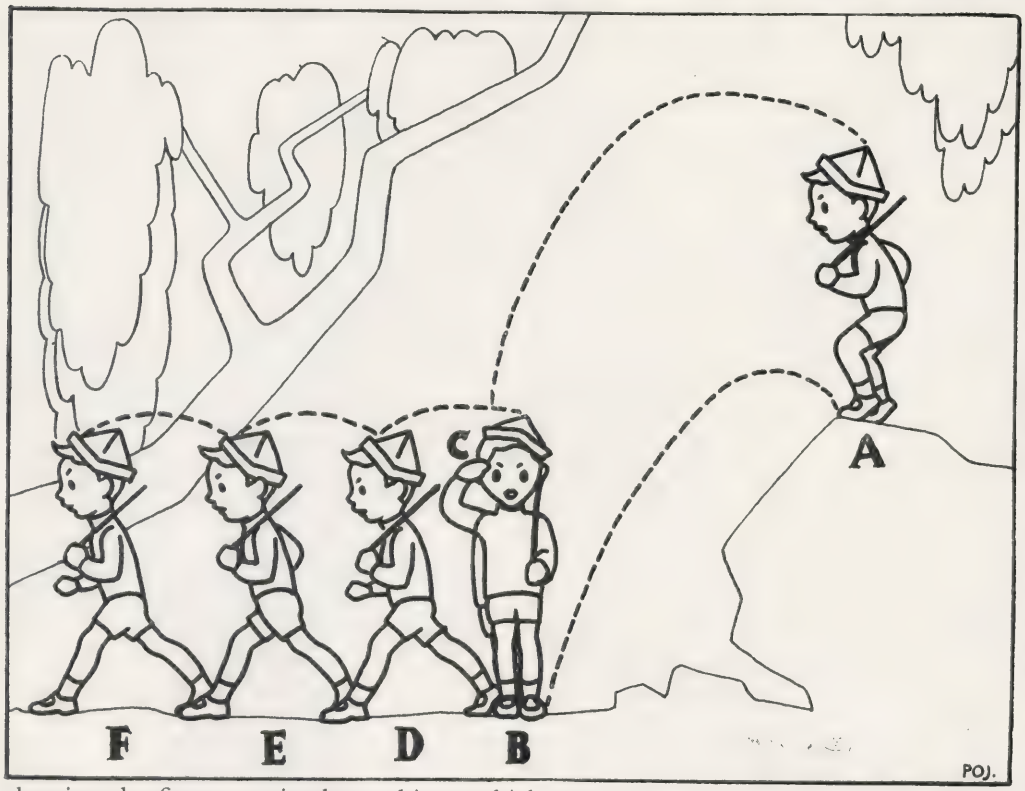


Fig. 6

(*Continued from previous page*)

planning the figures, animals or objects which are to be animated.

The result will be what might almost be called ' elevations ' and unless you are a fairly good draughtsman with a knowledge of perspective, they should certainly be treated as such. Movements should take place in two dimensions only. When you try to make a figure advance towards the camera or recede from it you are immediately faced with the necessity for a large number of difficult drawings.

A Simple Solution

Amusing little sketches can be made with a plain background. Because it is easier to use black ink on white paper, most people use this method, but the effect on the screen is not pleasant owing to the large areas of white. A simple solution to this problem is to use a direct negative when splicing the cartoon work into a reversal film. When using the negative-positive process, load the film into the camera with the emulsion away from the lens. Send the film to the manufacturers for processing in the ordinary way and on its return use the negative for projection and the print as the negative from which to obtain further copies.

If you decide to use a drawn background, you have a choice of designing it to avoid any action that takes place or alternatively of tracing your animation on to some transparent material, generally sheets of thin celluloid. (Thickness usually about 5/1,000 ths. inch). Most people are familiar with the latter method through articles on Disney's productions and there can be no doubt that it is the better.

Having decided on your figures and background, plan out the action. The best method is to lay a sheet of paper on the desk over the background. In Figure 6 this planning out is shown. The background which will actually be showing through from the sheet underneath is indicated lightly, while the figures in their key positions are drawn with a firmer line. In this case the little boy jumps off the rock, salutes and marches out, C-D, D-E, etc. Then indicate the figure in the various positions it will assume and join these by dotted lines showing the course the figure takes when travelling from one position to the next. These dotted lines are the 'tracks.' The sheet of paper on which these drawings are made serves as a guide for the rest of the drawings. The background should be put away out of danger of ink-splashes, etc., while the rest of the work proceeds.

Now with the actions planned, make your first drawing, numbering the sheet of paper 1. Next take a fresh sheet, working independently of the first drawing, but over the ' track ' sheet and make a drawing of the second position indicated on this latter. Reckon out what interval of time should elapse between the two positions. Let us assume that it is one second. Thus sixteen pictures present one phase of movement. The second sketch will then be numbered 17. After this put in the position half-way between 1 and 17, having on the desk four sheets of paper in this order . . .

a. At the bottom. Track outline drawing.
b. next. . Drawing No. 1.
c. next. . Drawing No. 17.
d. At the top . . . Fresh sheet of paper which is numbered 9.

Proceeding in this way an intermediate between 1 and 9 is made, numbered 5 and so on until all the intervening sketches are completed. In the same way the other positions on the ' track ' drawing are drawn in and the intermediates made until the whole scene is completed. Then the drawings are put in order and inked in or traced on to celluloids as the case may be. If the celluloid is used it will, of course, also be necessary to paint the figure so that it will appear solid against the background. This is done on the backs of the celluloids with poster colour.

By the way, don't try to animate very tiny figures unless your registration is unusually accurate and your

(*Continued on page 88*)

Here are SUGGESTIONS *for* Family Films

WHICH ANYONE CAN MAKE

The following scenarios are intended to be only skeleton suggestions for films depicting the family. In each case only the broadest outlines are indicated. There is no attempt at a complete story, but each character has been introduced more or less separately, and the film then built up to show a complete picture of the whole family assembled. If these sequences are handled in the right way the individual characters can be portrayed, greater or less emphasis being placed on any one person as required. The outline scripts allow for the elimination of any character and the introduction of additional ones, and in both cases greater emphasis should be placed on the persons than on the incidents which merely serve to link them together.

[*ABBREVIATIONS USED*] S.T. Sub-title.
M.S.: Medium shot. C.S.: Close shot. L.S.: Long shot.

THE COMING OF JENNY

M.S. Front door, with postman. He has just left letter and comes down path. Exit.

C.S. Interior. Hand removing letter from letter box.

M.S. Mother, with envelope, in passage. Just like a woman, she looks it all over, examines stamp, looks at back, then turns again to the address.

C.S. Hands holding envelope, showing the name and address (this establishes the identity of the receiver). Letter is turned over and torn open. (Alternatively you can have a short sequence here of mother going to kitchen and finding a knife with which to slit open the envelope).

C.S. Mother reading letter. (Here is a chance for a display of expressions showing different reactions to different parts of letter). At one point a pleasant surprise is obviously reached.

M.S. Mother goes towards 'phone. She dials or calls number. Fade or dissolve to :

C.S. Telephone bell ringing.

M.S. Father's office. He is very busy and absently puts his hand out, picks up 'phone and

C.S. in rather bad tempered manner, yells "'Allo."

C.S. Cut instantly to mother with rather startled expression. She is not used to being spoken to like that. Then she speaks.

C.S. Father comes to earth, realises what he has done, grimaces and then proceeds to be apologetic and then ingratiating.

C.S. Mother smiling, she says :—

S.T. JENNY IS ARRIVING HOME AT TEA TIME.

C.S. Father saying,

S.T. GOOD, I'LL BE HOME EARLY.

M.S. Father replaces 'phone, tidies papers hurriedly. Fade out and fade in to

C.S. Clock, at about 5 o'clock.

C.S. Feet rushing up path.

C.S. Son and daughter, about 12 years of age, both running towards camera and yelling.

M.S. Mother meets them, greets them and then tells them the news.

M.S. Children dancing round with glee. Fade out and in to

L.S. Male figure walking rapidly in the distance towards the camera. It carries despatch case.

C.S. His feet.

C.S. His head, it is father.

C.S. Hand on garden gate.

M.S. He walks up garden, as he gets to front door it suddenly opens to discharge an avalanche of two children dragging mother. The general cry seems to be, "Jenny is coming."

C.S. He is dragged in and the front door slams in the face of the camera. Cut to

M.S. Train sliding into station, bringing one door into position in front of camera. Angle about 45 degrees to train. Cut to

C.S. at right angles to train. Door opens and Jenny steps forth. (Here the various incidents of gathering luggage, getting a porter, etc., will give the audience a good chance to get a look at Jenny).

M.S. She gets into taxi and drives off.

M.S. Taxi driving along, fade out and fade into

M.S. Taxi driving along and stopping at front gate of our family's house. Everybody comes out.

C.S. Jenny being 'assisted' from taxi by children and greeted by mother and father. If there is a baby he can here be introduced by being held up for Jenny to kiss and a close-up show him in Jenny's arms.

(*Continued on next page*)

Remember to get plenty of close-ups into your family film which, after all, is intended as a portrait of the family.

Simple SCENARIOS

(*Continued from previous page*)

M.S. Father, from behind, staggering up path with large trunk. Fade out and fade into

M.S. Fireside scene, lit from below to give cosy home-like effect. Jenny is telling them all about her travels and as they all look up at her the light from the fire catches their faces, not only making a beautiful picture but leaving a final impression of a happy family as the scene fades out to

S.T. THE END.

CAMPING DAYS

L.S. A beautiful landscape, morning.

C.S. A song bird on a tree.

C.S. A pair of bare feet tenderly picking their way over the grass.

M.S. Father, in pyjamas, shiveringly carrying a pail. He goes down to a stream and gets some water.

M.S. Coming back again. He approaches two tents. The family are camping.

C.S. Mother, in tent, hurriedly powdering her face before turning to tent flap.

M.S. From outside tent. Mother's head comes through and she says

S.T. BUCK UP, DAD!

M.S. Dad bucks up and goes to the site of last night's fire. Puts down pail and picks up bundle of sticks.

C.S. Sequence of father lighting fire with some degree of trouble.

C.S. Father's face, very smutty.

C.S. Hand picks up pail and fills kettle.

M.S. Hanging kettle on support over fire. He turns to look.

M.S. Mother coming from tent, all spruce and smart. Followed by daughter in bathing costume.

L.S. Daughter going down to bathe.

M.S. Bathing pictures. She is brisk, it is early morning and cool.

M.S. Mother cooking breakfast, at fire.

C.S. Frying pan full of appetising, sizzling breakfast food.

C.S. The kettle steaming.

M.S. Mother speaks to father.

C.S. Father's head. He yells in direction where daughter went to bathe.

C.S. Daughter waves and calls in reply.

L.S. Hurried run back to tent.

C.S. Daughter's head sticking out of tent flap. She is vigorously drying her hair.

C.S. Hands putting tea in teapot and pouring in hot water from kettle.

C.S. Other hands putting cooked eggs and bacon on dish and covering over.

M.S. Daughter, properly dressed, stepping from tent.

M.S. The three sitting around a cloth laid on the grass, with food.

C.S. Mother says,

S.T. WHERE'S DICK?

C.S. Interior of tent. Boy's head. He is asleep and snoring.

C.S. Father's face. He is looking down.

M.S. Father shakes son, who slowly comes to life. The following sequence can show son shuffling hurriedly into clothes, a 'lick and a promise wash' and he joins the breakfast party. Then follow various breakfast pictures, succeeded by

M.S. Mother, father and daughter sitting round smoking, father, a pipe and two women cigarettes. Put in close-up heads of each of them.

C.S. A pair of bare legs and a pail. A hand puts a plate on the ground.

M.S. It is Dick washing up, very reluctantly.

C.S. Father calls across to him.

C.S. Dick drops a plate, wipes his hands hurriedly on the seat of his trousers, and

M.S. Goes across to father who offers him a cigarette.

C.S. Dick lighting up.

M.S. He is washing up again, and smoking.

C.S. He laughs and waves a plate.

C.S. The three laugh back. Fade out.

THE END.

If you can, work in shots of your pets into your family film. They will give a homely touch and they are always interesting to watch on the screen.

Experimenting with Dufaycolor

Readers will be familiar with the advantages of Dufaycolor film for taking outdoor scenes. Indoor subjects can, however, also be filmed satisfactorily, as is shown in this article, which was written as the result of a number of experiments recently carried out by the author.

By "CINESMITH"

EXPERIMENTING with Dufaycolor film is a fascinating business. It was the accidental omission to use the special pink filter (which this film normally requires) when filming a particularly rosy sunset, that led the writer to make some investigations regarding the possibilities of filming in colour indoors, by artificial light. The information contained in the following notes is confirmed by the makers of Dufaycolor and for their collaboration the writer is much indebted.

If the special filter be omitted when filming by ordinary daylight the blue tones will predominate almost to the entire exclusion of other colours. Thus, the filter is required to hold back the blue rays in sunlight which are faster or stronger—photographically—than those of other colours. At sunrise or sunset, however, this blue content of the daylight is, for certain reasons, not so powerful as during the day, but it is still strong enough to affect results.

Remarkable Sunset Film

The film of the sunset, taken without the filter, was remarkable, though it was not true to nature, as the omission of the filter resulted in the addition of a bright blue sky above the setting sun, where, to the naked eye, the whole firmament had been a lurid red. From this it was deduced that probably artificial light, being like the light of sunset, largely red in content, would be suitable for filming in Dufaycolor without the filter. The idea was tried out—and the deduction proved correct, at least as far as the use of gas-filled lamps of the type known as 'half-watt,' as illuminates, is concerned.

With arc-lamp lighting, on the other hand, or with photo-flood bulbs with over-run filaments, the 'no filter' dodge does not work, a special filter—not yet available, by the way—being required for correct colour rendering in these instances. But it works admirably where the light source consists of ordinary electric lamps of the necessarily rather high wattage. The minimum light-power required is about 1,000 watts, which the makers of Dufaycolor now recommend for close-up shots, such as portraits, taken with an f/1.9 lens and, of course, without the filter.

Larger subjects require more light. A shot of a person seated in a chair requires 2,000 to 3,000 watts, while shots which include two persons need 4,000 watts. For large subjects such as these, floodlights of the order of 1,000 or 1,500 watts are recommended; most cine societies include a number of these in their equipment. But where such are not available the home worker will find plenty of scope for making colour pictures with an outfit of say three small 500 watt floods which can be had comparatively cheap. Care should be taken to see that the current for these lamps is drawn from suitable plug points. The usual domestic lighting circuit will not stand more than one or two 500 watt lamps at a time, so to be on the safe side power circuits should be utilised.

An interesting subject to try out is a brightly blazing fire in an open grate. The flames of the fire provide their own illumination and the surroundings of the grate can be lit by one or two 500 watt floods. A person sitting or kneeling looking into the flames could have two 500 watt floods directed from the side of the fireplace on to the features; correctly done, the effect in the film will be that the firelight is providing the light. In this case, one 500 watt will be enough to light up the fireside surroundings.

(*Continued on page* 88)

Here is one of the thousands of subjects which are best expressed in colour. Too often amateurs are attracted by colour alone in a scene when filming with black and white stock and fail to remember that, rendered in monochrome, it loses a good deal of its effectiveness.

Readers' PRIZE-WINNING *Hints*

WE print below a selection of the many useful hints for our monthly competition. Half-a-guinea is awarded for the best and half-a-crown for those of lesser interest. Entries should be addressed to: Hints Competition, The Editor, *Amateur Cine World*, 4-8, Greville Street, London, E.C.1. Hints for the June issue should reach us not later than April 28th.

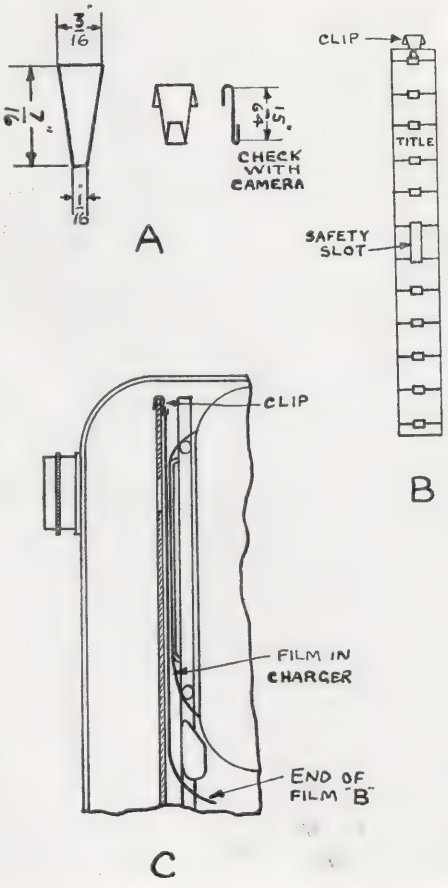
Half-a-guinea is awarded to the senders of the following two hints.

CONVERTING NOTCHED TITLES TO RUNNING TITLES

Amateurs who own 9.5mm. projectors which are not provided with the means for stopping at notched titles will be interested to learn that running titles can be quite easily made from notched titles by using a camera as a pointer. The method given below was worked out to suit a hand-cranked camera, but is equally suitable for motocameras.

A clip is made from tin plate, as shown in sketch A. The notched title is cut from the film, leaving frames above and below as B. The safety slot must be cut to allow the claw to operate. The clip is then fixed in the top perforation as shown in B and the piece of film hung over the top edge of the fixed guide in the camera, emulsion side towards lens. Clip A must be of such a length that the title comes in exact register with the gate.

The charger, loaded with reversal film, is now placed in position, the unexposed film going on top of the title (see sketch C). The end of film B is then pulled tight before starting. The lens is opened to full aperture and pointed at a 100 watt opal electric light bulb at about 2 ins. distance. The camera is run at standard speed until sufficient film has been used. This depends on the number of words in the title. A usual allowance is four to six words per foot. The title should be reversed in the usual way in processing, resulting in a running title of equal quality with the original notched one.



A number of titles can be made one after the other on the same film, which can be sent to the dealers for processing. If the amateur does his own processing, short lengths of sensitive film can be cut off and run through the camera without a charger and can then be processed separately. *A. S. Wheeler, 170, Upper Wrotham Road, Gravesend, Kent.*

TITLING.

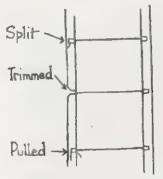
The simplest method of ensuring perfect alignment and exact focus when shooting titles is as follows: Place the camera in position on the baseboard of the titler, but before loading the film hold a strip of processed film in the camera gate. Darken the room, then with the aid of a small flashlamp shine a light through the film in the camera, thus projecting it on to the title board where the picture can be focussed and aligned by moving the board or camera to the correct position. It may be necessary to project the light on to the film by the aid of a small piece of mirror placed at 45 degrees to the film (holding the flash-lamp outside) when the camera is too small to accommodate the lamp. If the camera is known to be in focus with the title board, thin parchment in the gate will, when projected, give the necessary position for centering the title on the title board.—*M. Care, 12, St. Peter's Square, Stockport.*

Half-a-crown is awarded to the senders of the following hints :—

MOVING ROUTE ON MAP.

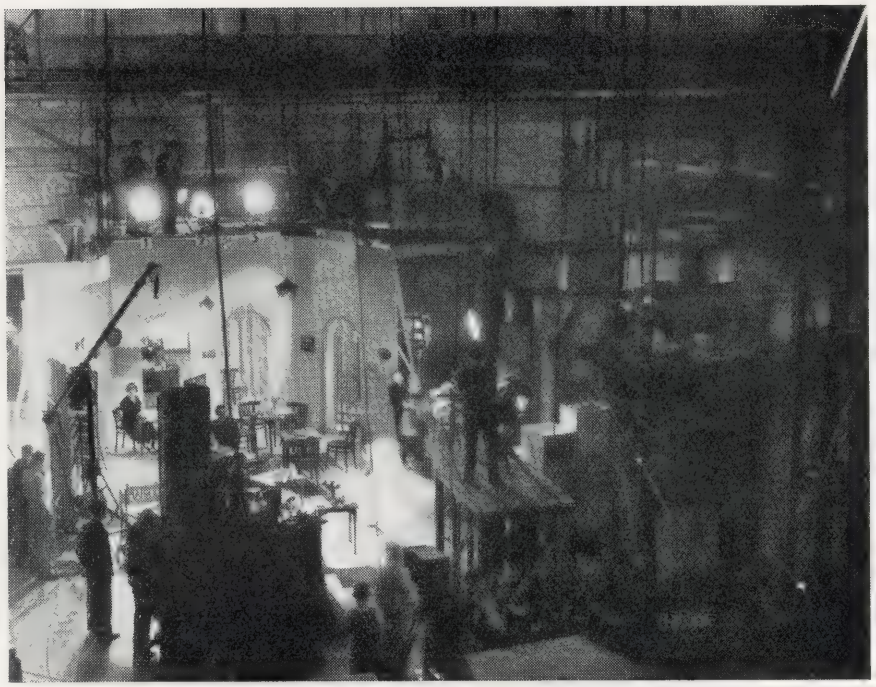
A sheet of black paper is placed behind the map required and the outline pricked out with a thick pin. When lit up from behind this gives a white map on a black ground. The black paper is then put at the distance from the lens necessary to include the required area. It may be pinned with drawing pins to a piece of cardboard with the centre cut out to give rigidity. This is now photographed in the usual way, a few frames at a time, and a perforation made with a narrow knife blade between each set of exposures. Lit from behind it produces a very clear outline map. The name of each halting place can be cut in as an ordinary title as each place is reached.—*Dr. C. H. Smith, Stonleigh, Middleston, Nr. Wakefield.*

DAMAGED SPROCKET HOLES.



I have noticed that when a film has been run through a great deal the sprocket holes are liable to become strained and sometimes split.

When these damaged sprocket holes pass through the projector there is a possibility of the split celluloid by the sprocket hole catching in the rollers and causing the film to break. To avoid cutting the frame or frames where there are damaged sprocket holes, I trim the celluloid to a V shape which will pass through the projector without any fear of the film breaking.—*H. Griffiths, 25, Donaldson Street, Anfield, Liverpool, 5.*



Production still from the Fox British film, "Borrow a Million." This photograph was taken just before Fox took over their new Studios at Wembley.

TECHNICAL FEATURES

OF SOME MAY RELEASES

FOR the amateur cinematographer no film, whatever its demerits, can be without technical interest and a good film may be less instructive than a bad film because the faults in the one are likely to stand out more obviously than the excellencies of the other.

The most valuable lesson to be learned from a bad film is the reason for its failure. Weakness of theme is a serious defect, yet it does not necessarily spell failure. In fact, a poor story is the film-maker's opportunity. There are only, it has been stated, thirty-six fundamental plots—some say there are even fewer—and the majority of stories, plays and films deal with such well-worn subjects as the triangle drama. But a conventional story can be given a fresh form, an uncommon setting, or a different point of view, as a result of which the old story gains new life and force. Shakespeare is the classic instance of a dramatist who refashioned old material, which he revivified by virtue of his original and inspired treatment; and such possibilities are as feasible in films as in the drama.

Static Camera

On the other hand, a good story can be spoilt in the rendering. Among recent films, *Of Human Bondage* dealt with the sense of inferiority felt by a man who had a club foot. But the film did not bring out the pathos of this theme and so it fell considerably short of what it might have achieved. The failure must be attributed to either the scenario or the cutting.

Among the May releases *Oh! Daddy* suffers from an improbable story. Not that improbability need be a handicap, for it lies within the scope of the treatment to make what is improbable at least plausible. Here no attempt has been made to impart plausibility to a story which, it may be added, is not edifying. The film bears the obvious stamp of its derivation from musical comedy and as so often happens where stars are exploited, the camera tends to become static when directed on Leslie Henson or Frances Day. As against that, a constantly moving camera, as in *The Front Page*, makes a tiring film to watch. By all means let the camera angle change, but not to such an extent that the spectator is forced to be aware of the movement.

In *Oh! Daddy* there is a dissolve from a close-up of Henson washing himself to a shot of a railway train, the sound of Henson's rhythmic grunts merging into the *puff-puff* of the train. This is an interesting use of an audible link, but the device is contrived too artificially. The sound of whispering (two girls behind a curtain) comes out as an indistinct blur. Excessive amplification or bad recording is the explanation. A sequence showing a close-up of the two stars at a table against a moving background of illuminated street lights at night, indicating a round of visits to restaurants and night clubs is the most subtle effect achieved.

Introducing the Characters

Vanessa has a story (by Hugh Walpole) which is made individual by the characterisation of Vanessa's husband. The film is notable for some good acting. May Robson shows great restraint in the early scenes as a centenarian, but later on she becomes May Robson. A happy expedient for introducing the characters is used in the opening sequence, in which an after-dinner speaker refers to the guests one after another, the camera following.

The burning of Vanessa's home is more convincing than many fire scenes because it is carried out with moderation; and Vanessa's coughing in her smoke-laden room is a touch of realistic detail. But Lewis Stone knocks over the lamp (which causes the fire) too patently. Vanessa cries out as her lover bears her away on his horse—but the figures recede while Vanessa's voice remains undiminished in volume. A curious slip

(*Continued on next page*)

An EDUCATION in FILMCRAFT

Preparing to take an out-door shot in "The Pursuit of Happiness" in which Francis Lederer and Joan Bennett, seen in this photograph, star.

in lighting occurs in a garden scene where the eye is caught, not by the lovers, but by the light on a tree trunk in the background.

A scarcely credible story is the basis of *Strictly Confidential*, Frank Capra's successor to *It Happened One Night*. But the film moves with such spirit and witty lines and humorous incidents occur with such profusion that the spectator is likely to lose sight of the weak points in the story.

Capra's films are distinguished for their excellent technique and *Strictly Confidential* is an education in filmcraft. Notice the speed and economy of footage which is attained by the use of wipes and dissolves, as in the opening sequence. Notice, too, the consequent contrast which is effected by the occasional use of fades. Thus the excitement of the storm sequence is allowed to die away in a fade, which corresponds to a curtain, or to moments of silence after a climax in the theatre. The wipe can be used not only to link two scenes but to indicate a time lapse in the same scene—an instance is found in the sequence in which the Higgins family is shown in council.

A Fundamental Principle.

The same sequence is an admirable illustration of the purposive change of camera set-up. Camera movement is the fundamental principle of movie—but every movement must have a reason, must signify something. Movement, for the sake of mere variation, is not sufficent. Here the camera moves to show the reactions of the various people at successive stages in the discussion. Notice especially—a fine detail—the close-up of Dan's wife breathing a sigh of relief when the dangerous topic of Dan's business efficiency has been relinquished.

Another interesting sequence impresses on the spectator the dominant position of J. L. Higgins. "J.L.'s in the study" whispers the servitor, portentously, to each new arrival. And our first view of J.L. is his back, in

Diana Wynyard and Frank Lawton ready for a close-up scene in Universal's drama "Over the River" taken from Galsworthy's novel of the same name. As the scene is laid in England, the Ford has been converted into a right-hand drive.

(Continuing "TECHNICAL FEATURES OF MAY RELEASES" from previous page)

the foreground, as the members of the family are seen to enter. Next is shown a side view and finally a front view.

Interesting, too, is the way in which the suspense regarding the race is built up. First, the shots of the preliminaries; then, in the race itself, cross-cutting from the horses to the excited spectators, to Dan and other principals, and to J.L. and family listening to the wireless commentary. The sound is not cross-cut. The background of crowd noises is heard against the sound of the horses' hoofs when the horses are shown, but with the shots of the spectators only the crowd noises are heard. This procedure is not strictly logical, but it is very effective—the intermittent beat of the hoofs contributes considerably to the tension.

Clever Sequence of Close-ups.

Space does not permit any extended reference to the humorous aspects of the film. But note the clever sequence of short close-ups which show how the news spreads that the millionaire has put two "smackers" on Broadway Bill.

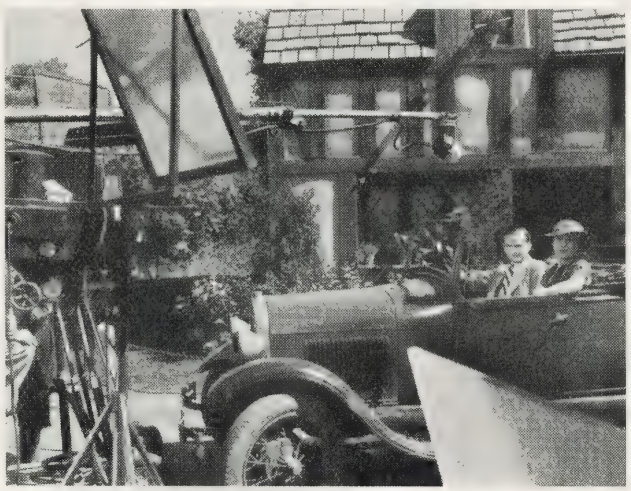
Minor points: one or two close-ups in soft focus of Myrna Loy disturb the texture of the film; two owners of racehorses are so much alike that it is difficult to distinguish between them; the relations between Myrna Loy and Warner Baxter are not for some time apparent. More serious is the fact that the voices are by no means clear and at times the dialogue could scarcely be followed. M.S.

CONTRASTING CHARACTERS.

As a rule there is sharp contrast in hair and colouring between the feminine participants in a screen play. Some even go so far as having their hair dyed or bleached to conform with this rule. *Universal Pictures.*

REAL CINEMA.

A welcome sign of a nearer approach to real cinema is contained in the news that in "Typee," Metro-Goldwyn-Mayer's forthcoming film of the South Seas, it is planned to include only 200 words of dialogue.



OUR CRITICS REVIEW

READERS' FILMS

Learn by other amateurs' experience! You will find our reviewers' comments and suggestions very helpful to you in the making of your own films. Films sent for review may be of any size or length and of any subject. They should be packed in film containers and addressed to the Editor, AMATEUR CINE WORLD, 4-7, Greville Street, London, E.C.1. Noms-de-plume may be used if desired, but please do not forget to enclose your name and address and the cost of return postage.

LAKELAND WANDERINGS.

By E. HOWIE. 9.5mm.

This film rather falls between two stools. Either the three young men who go wandering in Lakeland should have been featured more prominently or else they should have been kept more in the background and the scenery *qua* scenery featured, the human element acting as a continuity device to link up the shots or included now and again to aid composition, to help the onlooker gauge relative heights and so on. But the fact that the author *has* included the human element and tried to link it up as an integral part of the film deserves commendation. We have painful memories of some films which have been arid expanses of scenery without a single shot of a human being in them, much less a close-up of a human being.

The film opens with some very much under-exposed shots of some waterfalls, the camera tilting down rapidly. At first we thought they were an attempt at cinematic Art (Art with a capital A), but we were by no means prepared to condemn it for we thought it possible that the author was going to try for the sort of effect that you can see in the Reginald Denny film, " Fast and Furious " (Wallace Heaton Film Library). That film opens with shots on an open road taken from a car travelling at a furious pace, swinging round bends, opening up on the straight, skidding and zig-zagging. No part of the car is visible. A sign post rapidly approaches. It comes right up to the screen and on it we read the main title : " Carl Laemmle presents ' Fast and Furious.' "

We had hoped that Mr. Howie was going to show us something of this kind, but are forced to the conclusion that this under-exposed length of film is intended only as a leader. We suggest it is taken out and a strip of blank film spliced in. The titles themselves are neat, well centred and correctly exposed, but exposures in the actual film are rather uneven. In one case the author excuses the retention of an under-exposed shot by labelling it : " Evening." It deceives the uninitiated, at any rate.

Used rightly the device has a good deal to recommend it. We ourselves last year, when filming abroad, had the misfortune to drop our exposure meter down a ravine and had to guess at the exposure for some shots of a field of ice. They were over-exposed but the shots themselves were pleasing enough and they were the only ones we had of this particular scene. So we attempted to justify their inclusion by the following titles : " Dawn on the Glacier. The following pictures were taken at great personal risk. After all, we might have caught our death of cold, getting up at dawn." They invariably raise a laugh and most people think the shots really were taken at dawn.

But this is a review of Mr. Howie's film, not of our own. We mention the matter to show that we ourselves are not above a little bit of innocent deception now and again. There are some real evening shots of scenes on the water in " Lakeland Wanderings " that are very good, but immediately after these the film ends with some feet walking off in daylight. The author has an eye for scenic beauty and most of the shots are nicely framed, but we feel that he could have got some better pictures of Windermere.

COWES REGATTA. *By VISCOUNT LOFTUS.* 16mm.

This film opens with a series of pictures of ships in mid-shot, a sort of catalogue of liners, but unfortunately the pictures have no particular merit either of subject or photographically, as in most cases the vessels are rather far away, while the film itself shows an uneven quality which may be due to processing or to deterioration subsequent to processing.

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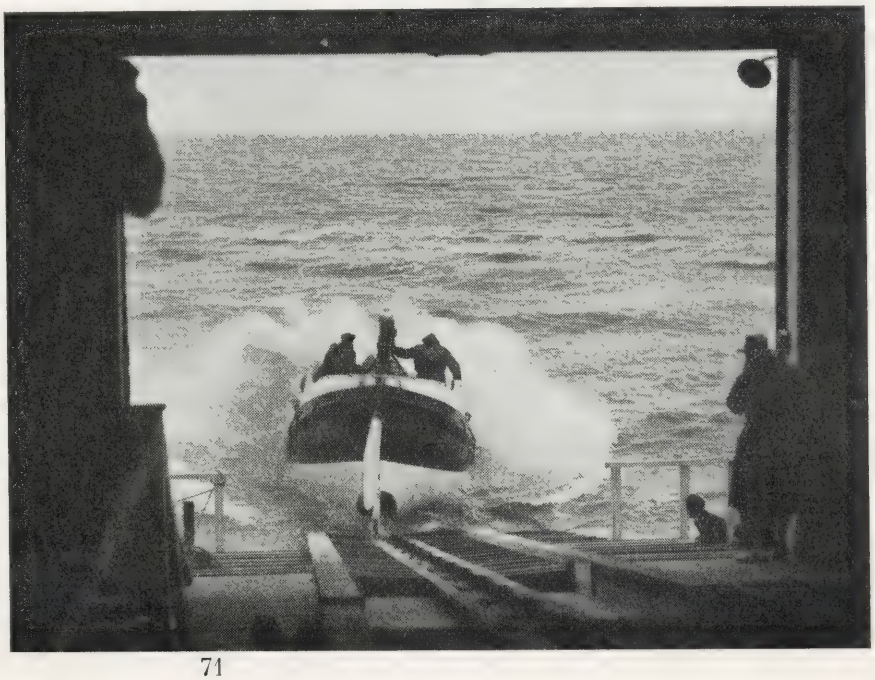

Launching the life boat, a nicely composed and pleasingly framed shot, with the centre as the focal point of interest.

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Hints on MOVIE-MAKING TECHNIQUE

Then we pass to Cowes. Here many of the pictures are over-exposed, the film is inclined to be dirty and there are one or two crooked horizons. To the layman the film is rather obscure at this point and does not tell us anything of the 'machinery' of yacht racing, while the directions of the boats are often opposed in a manner which is confusing. There is not any feeling that a race is in progress, no sense of suspense, until the very last shot in the film, when we see three large craft winging along with their bows almost level. Here, however, the suspense value has been provided by the subject itself and not by the treatment of it. Some parts of the film are marred by edge fog.

Part of the film is in negative-positive and part in reversal. In the former sections it may be possible to counteract some of the effects of over-exposure by having a deeper print made. The whole film could be much improved by cutting and by the introduction of close-shots of human types associated with yacht racing and if possible with close-ups on board a craft taken during a race.

We heartily recommend the elimination of most of the wipes. They were quite well done, but practically every transition to a new sequence was made in this way. The wipe is a specialised continuity device which should be used with discretion. Here it actually became irritating by the frequency and number of its use. In some cases the direction of the wipe was opposed to the direction of interest of the shots.

The Pool of London offers excellent material for the amateur. Remember to include a few well-known landmarks.

OXFORD BATHING LODGE SEASON BEGINS. *By R. G. HADINGHAM.* 9.5*mm.*

This, the author's second production, is a pleasing, unpretentious little film in which the variety of angle and the fact that attention has been paid to the editing, although the film is a very short one, is evidence that he realises that making a film entails very much more than pressing the button. He is working well on the right lines. A lion (shades of M-G-M!) precedes the credit title, but, frankly, it means nothing. It is, of course, intended to serve as a trade mark, just like M-G-M's famous Leo. Immediately after we get a real trade mark: "Rontoy Productions Present," the letters being placed on the circumference of a 9.5mm. reel.

Now this is quite a good idea and we suggest that the lion is taken out, although this will also mean taking out the shot at the end, of the same lion asleep. At any rate, two trade marks are unnecessary and since, as we have mentioned, one is not really a trade mark at all, it seems sensible to retain the one that definitely is, quite apart from the fact that the 'reel' sign has the merit of novelty.

The film opens with a long shot of a swimming pool. Then we get a closer view, a bather approaches the pool (and the camera) and puts in a tentative toe and in the next shot we have a close-up of said toe. This is a good beginning—long shot, medium shot, close-shot. We are shown the pool and the human element is featured at the start. There are the usual shots of reversed dives and slow-motion dives, both amusing enough, but they have been done so often before. What about a shot of somebody swimming taken at half-speed for a change? It could be introduced in so many amusing ways. As an instance, you might have shot of clock (or somebody's wristwatch) with the hands at ten to three. Then a shot of somebody dressed calling out to the swimmer: "Just time for a quick one before they close!" then the shot of the swimmer at half speed.

In this film there is a very nice shot of somebody swimming under water, but the shot through the legs of a swimmer does not quite come off. We don't at first sight know what they are. The exposures are good. Using Pathe R.O.F. stock with a Dekko f/3.5 camera, an aperture of f/11 was used, the filming being done between 10 a.m. and 3 p.m. An interesting little film, but more care in the planning would have been amply repaid.

PIPES. *By A. C. WHITEHEAD.* 9.5*mm.* 2 *reels.*

This is a very good example of the dignity and usefulness to which the sub-standard film can attain in the hands of an amateur with initiative and enterprise. It also provides one answer to that ever-challenging question: "What shall we film?"—an answer it is not always easy to recognise as such, because it is one of the obvious ones. The things with which one comes into contact every

Readers' Films Reviewed

Here is a study which is an admirable lesson in composition and the use of view point to obtain that composition.

day at one's work or at home . . . these constitute some of the best and most adaptable material to mould into a film. Filming such subjects increases one's sense of perception and selection. Because it is looked *for* conscientiously and not merely looked *at* without being noticed, one comes to find beauty or interest in the commonplace and to realise that it is often the commonplaces and the homely little touches which, paradoxically enough, lift a film out of the rut.

Mr. Whitehead has gone to the place where he works for his subject and was not dismayed by the difficulties which immediately presented themselves. The factory is low, with no top lighting and there is no electricity within miles. But Mr. Whitehead wanted to make a film of the factory and did not let these drawbacks deter him. He used flares. The smoke from the flares is, indeed, apparent in some parts of the film. All the inside shots were taken with flares on Gevaert pan. film, some at f/1.5, but most at f/2. The camera used was a Pathe de luxe with Meyer Plasmat f/1.5 lens; the whole of the film was produced, photographed, processed and titled by the author.

The title backgrounds are rather too light and the exposures given them vary. But we like the main title, in which the word "Pipes" is actually made up of them. The film shows clearly the processes of their manufacture and the explanatory titles are terse and to the point. We have one criticism to make regarding the editing. The sequence showing the pipes being tested should come before that showing them being despatched.

The film lacks polish. That is perhaps inevitable. But it is a very commendable effort. A leader has, of course, been awarded.

INTEREST MAGAZINE. *By A. R. WEAVER.* 9.5*mm.*

Except for one redeeming sequence, this film is rather unimaginative. But unfortunately one sequence does not make a film. First we are shown the Ulster T.T. races. This part is far too long; it could be cut with advantage to less than a quarter of its present length. What makes it the more boring is that the shots are taken from precisely the same angle every time. Admittedly it might have been difficult to get a change of viewpoint, but if that was the case then the sensible thing to do was to economise on footage.

After twenty cars had flashed by we lost count and interest, and with what relief we greeted a title about the winners! Some close-ups at last, we thought. But no, the title was followed by more cars flashing past, so that we still don't know who the winners were. The author has let his enthusiasm for motor racing run away with him. If you sport a hobby horse, be careful how you ride it or it may run away with you.

Next come some quite pleasing pictures of the Graaf Zeppelin, some farmyard scenes and Whitby Abbey. Now a few odd shots strung together and labelled triumphantly: "Potpourri." "Cineshots," "Interest Magazine" or whatever it may be, do not make a film. They must be *moulded* by careful editing and titling so that they become a satisfactory whole, and they can only become a satisfactory whole if the various sequences, however dissimilar in subject, are related in some way.

The easiest means of establishing the relationship lies in the titling. For instance, you could, after the farmyard scenes, have a title such as: "Having made enough silk purses out of these sows' ears, we are able to afford a trip to Whitby Abbey." Andrew Buchanan's film magazines are remarkable for the way in which dissimilar subjects are linked together. Make a point of studying them. Towards the end of the film comes a title: "Opening of Mersey Tunnel by King George V." But we don't see the King and we don't see the tunnel. The title is therefore wrong, but the retention of the following shots could be justified by witty titling.

Although the film is undistinguished in photography, treatment and editing, the author shows that he has some bright ideas. Particularly is this the case in the

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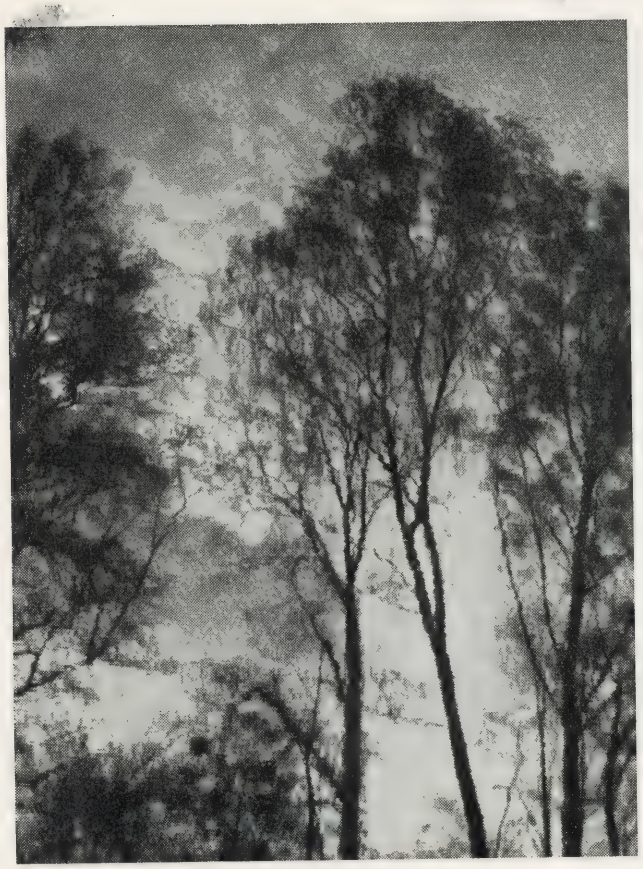


Not a shot in soft focus but reflections in a river shown the other way up—a useful trick to remember.

last sequence. We see a young man walking in a garden when suddenly his torso comes away from his legs and floats along of its own volition, leaving the legs standing. The young man discovers the curious mischance and beckons his legs towards him and, presto! they run and catch him up and join neatly up with the rest of him. The masking is cleanly done.

THE GLORY OF A GARDEN.

By J. A. FALCONER. 16mm. Kodacolor.

Glorious aptly describes this film as well as its subject, for the author has given us a picture of the brilliant glowing colours of flowers and fruit to be seen throughout the year in a garden which includes avenues and borders, open-air beds and glasshouses. He has displayed excellent taste in the handling of a difficult subject.

We say this is a difficult subject because it is not easy to exercise restraint with the colour camera in the presence of glowing masses of colour. The author has exercised such restraint and has alternated such subjects with cool glades and people doing normal human actions and pleasant angles between trees and pergolas where the flowers themselves become only a small note in the main scene. He has made the garden a place that is lived in and loved and that we would like to live in, too.

At the beginning he indulges in a bit of amusing plagiarism. We all know the M-G-M lion. In the opening title, "Falconer Films Presents," the familiar lion is 'understudied' by a really jolly spaniel, who is obviously enjoying the whole job, while a similar title

READERS' FILMS

ADVICE ON PERSONAL MOVIE-MAKING

(Continued from previous page)

occurs at the end of the film in which the spaniel first appears and then, as he withdraws his head, a flap falls down in the space he has occupied to show the words "The End." We said last month that we doubted if it was wise to ape the professional in this way, since to do so inevitably invites comparisons which may be odious, but in this case the trade mark is, as it were, parodied, and the result pleasantly amusing.

The sub-titles, which are pithy and imaginative, are all in white letters on a coloured background, each title with its appropriate border. We imagine these backgrounds were of wallpaper and very effective they are, all the more so because the colouring of each background and its surround is in the mood of the particular season dealt with. Each month is not slavishly referred to on the screen. For example, January and February are linked together. Incidentally, we do not like the use of abbreviations like 'Jan. and Feb.' on titles.

After this first period we are shown "First Signs of Spring," including some admirable close-ups of spring flowers showing their heads. "Then the full glory of Spring," expressed in terms of masses of daffodils. May brings us tulips, with a gracious woman first picking them and then holding a mass of them in her arms. We see lawns, borders and various close-ups. Our criticism here is that there are rather a lot of empty looking shots. Although there is a tiny amount of movement in every shot in the film, yet at times it is so subdued that they are almost 'stills.' There is this danger in this section of the film, particularly as the shots are held on rather too long, even for a film where the spectator requires time to examine the various colours.

June is, of course, the most gorgeous of all the sequences with its masses of roses and other colourful flowers. Then there is a delightful sequence of goldfish, sparrows, a kitten and our appealing friend, the spaniel, with forelegs well in the air as he begs. In August we are shown the more utilitarian aspects of the garden in the shape of masses of all kinds of fruit and a particularly beautiful shot in close-up of a melon from the hothouse being cut in two.

Chrysanthemums represent the last months of the year, and we see some splendid specimens. From a purely filmic point of view there are too many of them, but we must forgive the natural enthusiasm of the gardener for his lovely flowers which probably dictated this retention of so many shots. The final title, "So the Sun goes down on another year of Flowers" we find rather melodramatic and overdone. The sunset which follows it is very beautiful, but we could not help thinking that it looked suspiciously like a summer sunset. This is one of the most constructive colour films that we have seen and with enthusiasm we award an *Amateur Cine World* leader.

CAMERA STUDIES IN CHILE.

By the Rev. H. S. CUTHBERTSON. 16mm.

A short time ago we attended a meeting of the Anthropological Society at which was shown a 16mm. film, taken

by an amateur, of a tribe of Australian aboriginees. The film was lent by the British Museum. The subject was unique and provided opportunities for making a documentary of exceptional value and interest. It was the sort of subject that only the amateur could successfully tackle ; a professional film would not have been a commercial proposition for it would have had no appeal to general audiences, and, in any case, the isolated location of this particular tribe would have made the transport of cine equipment tremendously expensive and difficult.

But, unfortunately, the film was very unequal. It suffered from a lack of planning, there had apparently been little or no attempt at editing, exposures were uneven and there were no close-ups. The latter were particularly necessary, because part of the film was devoted to showing the aboriginees using their crude implements, but we never got close enough to see clearly what they were doing and what the implements were like. To a certain extent " Camera Studies in Chile " suffers from the same defects—it all boils down to lack of planning. To we stay-at-homes the subject is a wonderful one—the real thing and not synthetic Hollywood material.

It opens with scenes near Lake Contulmo. The pan is unsteady, but this is not so noticeable as it might be because the camera follows a man on horse-back which thus provides a focal point for our attention. It is a mistake to pan too often, as we are afraid happens in this film. Apart from the speed at which the pan may be taken and the almost inevitable unsteadiness of the camera, one never sees the picture properly because the movement blurs the frames slightly.

In the Lake Contulmo sequence we get some nicely framed shots and then comes " Feast day in 'El Campo.' " We see some very interesting Mexican types and some particularly attractive child studies, but we should have liked to have seen the old lady smoking her cigarette after having been shown her preparing to light up. The length of shots should be controlled according to their content and if from the nature of a shot it is obvious that a definite action is about to be performed, one should not cut before showing it, unless there is some very special reason. For instance, suppose one is filming a diver about to take the plunge. We show him jumping up and down on the board, he walks back a little, comes forward again, takes a deep breath, raises his arms, poises himself on his toes—and then, cut, and the next shot shows him in the water, the actual dive not being filmed. This is not an extreme case ; we frequently get examples of it in films submitted to us.

" Camera Studies in Chile " could be considerably improved by careful editing, for there is abundant material. We suggest that the spinning and shawl-making sequences are titled and recommend the elimination of the shot of the man approaching the camera after the Mapuche ostrich dance sequence, for it means nothing. We are shown a man drawing but not what he draws. This shot should also come out. The film is very diffuse and rambling, but there are some gloriously beautiful shots in it and the subject matter makes it always interesting. We see the Mapuche Indians, aboriginees of Araucania, native dances, a journey through wild, rocky country to Valparaiso, mighty gorges and ravines and quaint customs. It is a pity such splendid material is not made better use of. Better luck next time.

The introduction of the foreground picture makes this a well balanced shot.

TALE OF THREE CITIES.

By T. R. B. CHING. 9.5*mm.*

The three cities are Hamburg, Antwerp and Rotterdam, to which we go in search of cargo, the search thus acting very usefully as a link between the three. A suggestion of *progression* is thus given the film. It is the lack of progression (or, more simply, continuity) which so frequently makes a travel film boring. The shots are for the most part interesting and the composition good. We particularly liked the cross cutting in the sequence showing the taking on board of railway sleepers. It is not always necessary to have two cameramen on the job in order to get sufficient material for cross-cutting. If the action is carried on long enough and does not vary very appreciably, it is possible for one man to take shots from different viewpoints and to cross-cut them, matching the shots in the editing. In this case, one railway sleeper looks precisely like another railway sleeper and if the shots are properly matched from the point of view of the action, no one is to tell that the sleeper one sees in long shot from the quay

(*Continued on next page*)

hauled up on to the boat is not the sleeper one sees in medium shot from the boat. This is an interesting sort of documentary with rather more imagination than is displayed in many films of this kind. But a spelling error in the titles should be rectified. A leader has been awarded.

THE EDGE O' WINTER. *By IAN S. ROSS.* 16*mm.*

This charming little Dufaycolor production won the first prize in its class at the recent Scottish Film Festival, when the films were judged by that prominent professional film creator, Mr. Andrew Buchanan. "The Edge o' Winter" opens with shots of bare branches and twigs beside water and in front of the sky and the effectiveness of colour shows itself to the full in these shots, with the darknesses of the twigs, streaked on one side by the low light of winter, against the cold blue of the sky.

Then a contractor's brazier, with its glowing coals, gives place to a typical winter sunset and then we see a fire indoors. A loud-speaker, hands lighting a pipe, slippered feet on the hearth, hands opening the "Radio Times"; all these indicate an evening listening quietly to the wireless, but alas! the effect is too soothing and a dropped paper and a hand languidly laying down the pipe in fumbling fashion tell us that the listener is overcome by sleep. As he sleeps a large red flower bloom moves toward us and we see a succession of flower shots. Inter-cutting of feet and speaker and the inside fire remind us of the sleeper, until finally, after a cold, shivering blue shot of the bare twigs beside the water, the film ends.

This film is interesting from several points of view.

First of all, it is the first colour film production of an entirely winter subject, taken in this country, which we have seen. Secondly, it involved quite a bit of artifically

Spring's magic carpet presents wonderful patterns and groupings.

The 'How' and 'Why' of Personal Films

(*Continued from previous page*)

lit interior work and this has come out very well. It was fascinating to watch the actual glow of a struck match, the glow of the hot coals below the flames in the grate and the pleasant light from a stand lamp. There was a little tendency to under-exposure in some of the fireside shots, but this was rather a question of the placing of the lights than of the power used. The cold, blue shot at the end of the film was apparently secured by the author by the simple dodge of leaving off his daylight filter. It is a trick to be remembered by Dufaycolor users.

We found the editing a little puzzling in one part of the film. Does the man dream about those flowers when he sleeps? We imagine so, but the transition to the dream idea *in the minds of the audience* is not quite smooth. We have awarded a leader in Dufaycolor.

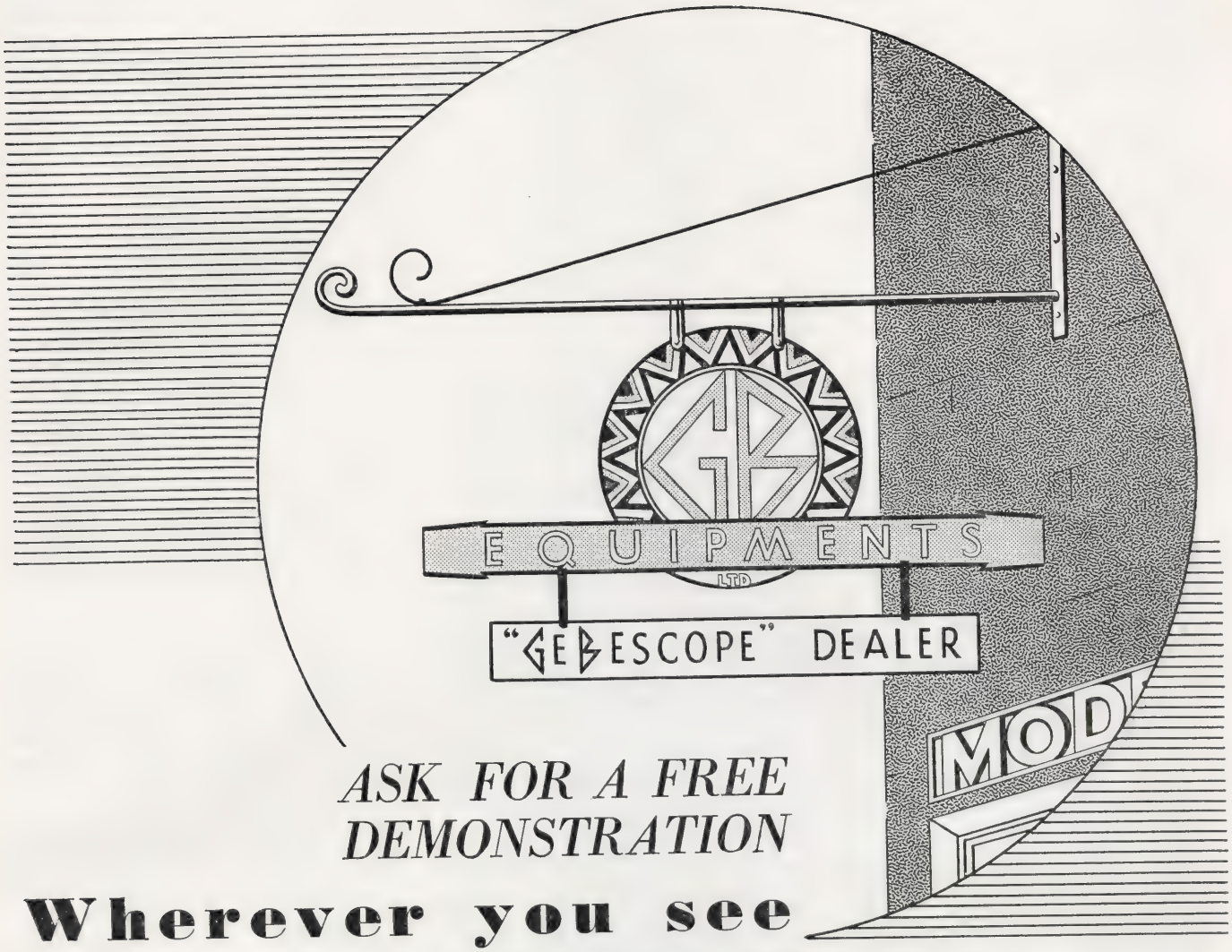
FILEY, 1934. *By R. F. W. EARDLEY.* 8*mm.*

This film, which is intended as a personal holiday record, begins with shots of luggage tied on to the back of the car and in this sequence we get some nice close-ups thus establishing the family aspect at the outset. The film is perhaps rather too 'personal' to interest the outsider, but judged for what it is and what it is meant to be it is a very pleasing production. Some of the shots are particularly good pictorially. We liked the view of the sands framed by a group of people on the left and the shot of a street framed by trees in silhouette.

The pans are steady and there is a generous sprinkling of good close-ups. A title runs: "Now we know where old beds go," but the subsequent shots do not make their destination clear. One title: "Holiday Happiness" is not in keeping from the point of view of the design with the rest of the titles, which, incidentally, are not quite in focus. But in any case, where is the holiday happiness? The title is followed by portraits of people who do not look particularly happy. The editing might be tightened up. From shots of the sea to semi-close-ups in a garden is too abrupt a transition.

A pleasing touch is the shots of horse-back riding followed by shots of two witching little girls riding broomsticks. The film ends with a walking parson walking off and out of the picture. This ending is perhaps rather out of place in a family film. The exposures are good. A leader has been awarded.

"The pierrot sequence," writes the author, "is probably too long, but if I attempted to cut it, my small daughter would be in a state of rebellion." In averting this domestic disaster Mr. Eardley can have a clear conscience. The sequence *is* a little long, but it is a delightful one and there is action in it all the time. For these reasons one is not particularly conscious of its length.



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AMATEUR CINE SOCIETY FILMS

We invite amateur cine clubs to send us their productions for review in these columns. A leader will be awarded for films which reach a certain standard of merit. We suggest that, before planning their next film, societies send us their latest productions for criticism. We may be able to give them useful hints which they can put into effect in their next photoplay. Another part of our free service is the criticism of scenarios.

THE STORY OF BRADFORD. *By THE BRADFORD CINE CIRCLE.* 9.5mm.

An admirable communal effort this and a splendid subject. Each member of the Circle took some portion of this film, which is now available for exchange. It

Trees . . . the leaves gently stirring, branches lashed by a gale, decked in spring blossom, beautiful in their summer maturity, dignified still as Autumn bespoils them . . . present admirable cinematic possibilities.

begins with a charming young lady gathering round her a group of small children and proceeding to tell them the story of Bradford. But was it not rather curious to have chosen such an audience for a tale of the civic life of Bradford ? We suggest that if the prologue is needed at all (and we cannot see that it is) a more responsible—and responsive—audience would be preferable. How about a sequence showing a class in one of the Bradford schools being told the story by a master ? The education aspect is not very strongly stressed in this film and if only for this reason it might be worth while to include such a sequence.

First of all we are shown the Bradford of Yesterday in some nicely seen shots of Bolling Hall. An actor and actress in period costume supply the human interest, but unfortunately they are rather self-conscious and look awkward. It is very difficult indeed to appear natural in period costume and unless a society can call upon really good talent it is wise to avoid costume pieces. The rest of the film is devoted to Bradford of modern times. We see a choir procession from the Cathedral which was obviously staged for the express benefit of the cameraman. All praise to the Circle for the close co-operation they have obtained from the various public bodies, but we think it would have been better in this case to have shown an actual church function. As it is, the procession does not proceed anywhere.

Next follow shots of the Technical College, Town Hall Square, Market Street, Forster Square Station, John Street Market and the lights of theatreland. Then we get on to the worsted industry and are shown the conditioning house. In this sequence there is a title about the roar of the mills being silent when the day's work is done in which we notice a reluctance to use the apostrophe ' s.' It is used in some titles, but not in others. Views of the public parks and the Nidderdale reservoir follow next and then comes a sequence showing the ambulance flying squad at work, but the title that introduces it is rather confusing. It could with advantage be made clearer. An accident is staged, a real policeman bandages the victim, the ambulance arrives and police on motor cycles set out in pursuit of the motorist who did not stop.

Specially Staged.

The fire brigade demonstrate their equipment and carry out fire-drill (again specially staged for the cameraman). The interior of the fire station is shown as well, together with the firemen sliding down poles to answer a call. "Charm and beauty lie around the city," runs a title, introducing glimpses of Horton Green, Heaton Woods and other beauty spots. In this sequence we particularly liked a close-up of children under a tree.

The titles are adequate but the backgrounds could have been darker with advantage. The Bradford Cine Circle are to be congratulated on a very commendable production and for their enterprise in securing the co-operation of the authorities. A leader has been awarded.

An *Amateur Cine World* reader, Mr. J. Senior, of 28, Bingham Road, Woodseats, Sheffield, 8, asks if any reader could offer him 9.5mm. shots of battleships for inclusion in his holiday film. Some time ago he made a film of a well-known seaside resort which included shots taken when part of the Fleet arrived at the watering place. As so often happens, the shore shots were good but those of the ships, both distant and close, were a failure and he prefers not to cut out the sequence since it is an important part of the film.

"Amateur Cine World" repeatedly receives requests from readers who wish to form amateur cine societies, or from amateur movie societies who seek advice for the better carrying on of their activities. Mr. George H. Sewell probably has a wider experience of the amateur cine society than any other person in this country. He was a member of the first committee of the first really successful sub-standard film society —the old London A.C.A. That Association became the centre of a group of societies all over England and the cradle of some of the most outstanding workers the movement has yet known.

Through its magazine "Amateur Films," of which Mr. Sewell was the Editor, the Association made one of the first attempts to organise the movement throughout the country. The attempt was unsuccessful then, probably because the movement was too young and its units too independent, but later Mr. Sewell was one of the four founders of the Institute of Amateur Cinematographers, the nationally recognised central body. Ever since his first contact with the hobby our contributor has been assisting the work of societies here and there and has been brought in contact with their many problems. Below he gives you the fruits of his experience.

The IDEAL CINE CLUB

1. TWO WAYS OF MAKING A START

By George H. Sewell, F.A.C.I.
Vice-President, I.A.C.

IT is more important that the Secretary of an amateur cine society should be an outstanding organiser than that he should be an outstanding amateur cinematographer. For it is on the shoals of bad organisation that more than one amateur cine society has floundered. We who may call ourselves the pioneers of the sub-standard amateur cine movement in this country, the original members of the Amateur Cinematographers' Association, looking back with the clear vision that a lapse of years will give, recognise only too well how much the success of that Association owed to the indefatigable work and energy of one man, the Honorary Secretary, Mr. T. J. Wilson. He drove us, he coaxed us, he soothed us, he sometimes quarrelled with us, but all the time he directed our undoubted enthusiasm and the pugnacity and sometimes contentiousness which arose out of that enthusiasm, building them together into what will always remain an unique organisation. It is significant that in its Honorary General Secretary, Mr. W. E. Chadwick, the Institute of Amateur Cinematographers has a similar personality. All this seems tough on Secretaries, but strange though it may seem, there are some people to whom organising is just as fascinating a hobby as movie making is to most of us.

The beginnings of success or failure are in the very first moments in which steps are taken to form a group or society. Very often enthusiasm runs riot, builds up an unwanted membership of unsuitable people who are nothing but a burden, until some sort of drastic re-organisation has taken place. Periods of worry and acrimonious discussions can be avoided if the would-be club organiser will proceed warily from the very start and choose his fellow workers with care. Remember what a careful guard the professional film studio keeps on its gates. Amateur films have nearly as much fascination for would-be stars as do the professional variety. *Verb sap.*

The Mayor of Canterbury, Alderman Frank Wood, opening the Canterbury Cine Society's new studio at the Prince of Wales Institute, Northgate St., Canterbury

There are two ways in which a group or society can be started. The first of these is when an enthusiast, knowing of other enthusiasts in his neighbourhood, drops into the habit of discussing his problems with them and showing them his work and finally these earnest cinamateurs drift together into a band of workers, somewhat exclusive but understanding one another's methods, not always agreeing as to idea, but ready to collaborate. This is all highly informal but is probably the most satisfactory kind of group because it consists almost entirely of practical cine workers, or at any rate of those who take a practical interest in the aspects and problems of moving picture production.

First Flights of Enthusiasm

Another method which tends towards the creation of larger bodies is to advertise in *Amateur Cine World* and the local press that it is intended to form an amateur cine group or society. The danger here is that the organiser is suddenly faced with a comparatively large group of people, most of whom are quite strangers to him, a large proportion of them only interested in acting. In the first flights of their newly born enthusiasm they will undertake all sorts of tasks in connection with the society, but as things progress, as the initial enthusiasm cools, and as other distractions of the pleasant summer season present themselves, they will carry out those tasks less and less efficiently and willingly. Then comes the danger period for the new club.

Perhaps the best method of all is a compromise between the two mentioned, in which a small group first establishes itself into a strong technical body which can form the nucleus of a large organisation, but retain the technical and other control of that organisation.

(*Continued on next page*)

STARTING *a Cine Society*

(Continued from previous page)

The future of any new amateur cine organisation will largely be controlled by its policy. For example, the small group will most suitably concern itself with really serious examination of the technical possibilities of the hobby, with methods and with technique. In short, it will find its interests in the actual *doing* of the work and will hardly be concerned with time limits.

A larger body, with its varying types of member, can hardly adopt this leisurely and thorough attitude towards film making, but will be more pre-occupied with the production of film-plays of a lighter character. Its members will always remember that they have come together to have fun and while its contributions to film-making knowledge may be negligible, its members will certainly enjoy themselves and thus justify the existence of the organisation. They will, in short, be more concerned with the finished film and with the good times they have in finishing it than in serious research into film technique. It is hardly possible for the two types of endeavour to proceed side by side within the same organisation.

Gladys Waters and Jack Smith in a scene from "Misunderstood." This film was produced by the Eastern Amateur Cine Society and is directed by Clarence Packman

Certain Rules Necessary

Very little real organisation is needed to control a small band of workers, but nevertheless it is desirable to set up certain standards and rules to obviate unnecessary perplexities or difficulties. For example, as all these people will be working together and pooling their resources both of apparatus and of money, some rule should be laid down as to the ownership of the finished work. I have seen some very difficult arguments arise out of the question "Whose film is it?" If, however, the Group is given a name and is vested with ownership of such finished productions and of such special apparatus and equipment as may be communally purchased and used, disputes of this nature need never arise. Where there is such communal apparatus it will be the duty of the Honorary Secretary to ensure that the distribution of the use of it is fair and impartial.

Again, such things as meeting nights should never be left vague. If a group, however informal, knows that its meetings will always take place normally on a certain night of the week, its members will fall into the habit of keeping that night free. If the night is not laid down the group will gradually disintegrate owing merely to the inability of members to get together.

The election of the Honorary Secretary is also desirable in that he or she will form a focal point around which the activities of the society will be conducted, a point of communication between individuals within the group.

In a later article our contributor will deal with the starting and running of a film play producing society, the internal organisation of such a society and the question of programmes.

SUMMER FILM SCHOOL

The British Film Institute, in conjunction with the Educational Handwork Association, is holding a Film School at Scarborough from Aug. 5th to Aug. 10th. Technical problems of film production and projection will be dealt with practically and instruction and demonstration will be given in the use of films for teaching specific subjects. A valuable feature of the School's activities will be the discussions on matters of general interest, such as the type of films required, suggested subjects for films, what teachers want in an educational film, etc.

There will be a course on film production (Tutor: Mr. Ronald Gow, B.Sc., author of "Gallows Glorious" and producer of a number of films, including "The People of the Axe," "The Glittering Sword" and "The River Dart") consisting of a discussion on the possibilities of school and general amateur film production with criticism of examples; choice of suitable subject; working out of scenario; shooting of film under tutor and class direction, either by members of class or in co-operation with film company specialising in amateur apparatus; demonstration of developing and title making, cutting and joining; showing the film; making of moving maps and diagrams and indoor cinematography by artificial light.

Lectures will be given by Mr. Alfred Hitchcock (General Film Production), Miss Mary Field (Production of an Educational Film), Mr. G. T. Hankin, M.A., H.M.I. (The Film in Education) and the Rev. F. Heming Vaughan (The Film in National Life). Further information can be obtained from Mr. J. Kay, 74, Limesdale Gardens, Edgware, Middlesex.

We have received from the Coronet Camera Co., of 310, Summer Lane, Birmingham, 19, a copy of the Jubilee Edition of their brochure of still and cine cameras and apparatus. You can get this nicely produced list from your dealer or direct from the manufacturers at the above address.

What's NEW *in* APPARATUS *and* IDEAS

In this feature, which appears regularly in "Amateur Cine World," new apparatus likely to be helpful to the amateur worker is critically reviewed—judged solely on merit and from the standpoint of usefulness.

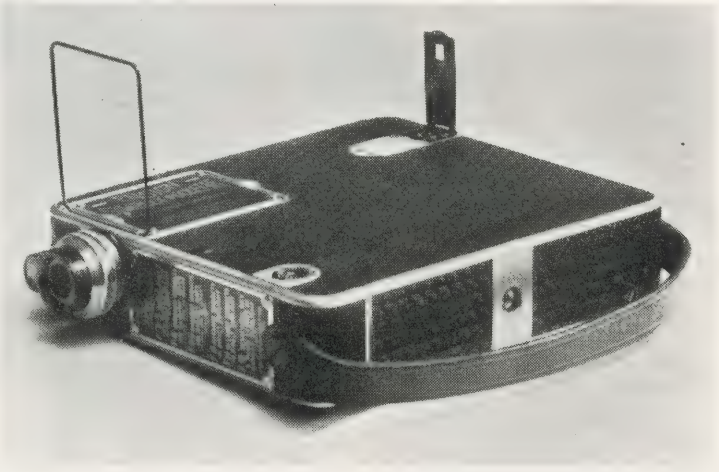
ENSIGN SIMPLEX CAMERA

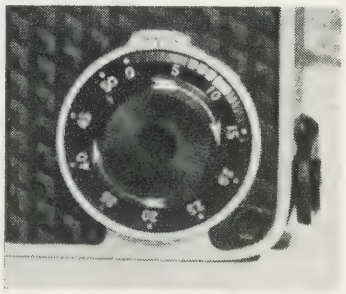
Ensign, Ltd., who submitted this camera to us for test, have been responsible for bringing to the British amateur a camera which has for some time been extremely and deservedly popular in the U.S.A. The Ensign instrument is, however, different in character in several ways from the American one and is, in our opinion, superior to it.

The Simplex will easily fit into the pocket of a sports coat and although because of its sturdy construction it is not unduly light, it can be carried in this way with absolute comfort.

The body is die cast and fitted with a special lens mount to carry any one of a range of lenses. This mount is not universal, but is limited to the particular range of lenses. The reason for this is the thinness of the camera which does not permit room for the larger mount. The range of lenses available, however, is wide enough for almost any requirement, including a 1″ fixed focus f/3.5 Ensar, a 1″ f/2.9 Dallmeyer focussing and two telephoto lenses of 2″ and 3″ focus respectively, with focussing mounts. A useful point about these lenses is the fact that they can be adjusted so that the scales can be read in the position most convenient to the user. This is a boon which will be appreciated by every user who has to get down on his knees or use a mirror to read the scale under his lens when his camera is on a tripod. The Simplex has, of course, the usual tripod bush.

There are two finders, a reflecting waist level finder and a Direct Vision frame finder, which also holds the special masks for the long focus lenses.





The Ensign Simplex Camera (reviewed here) and left, detail of camera showing footage indicator with delayed automatic stop.

A Useful Refinement

The double-spring motor, which can be worked at 16 and 12 pictures per second, will run 25 feet with one winding and if desired the spring can be rewound when the motor is in action without disturbing its speed. This enables a whole reel to be run off without a stop, a very desirable thing for some kinds of work. The motor release is situated at the right of the instrument and will give ordinary start and stop, can be locked back, will give single picture exposures by pushing it forward and also incorporates a predetermined footage release. This device is worked in conjunction with the footage counter and will enable you to run off any predetermined length of film up to the limit of the motor. The motor is automatically cut off at the end of the selected period, but if you forget to put this device out of action it does not operate when you are holding the release button back with the finger in the ordinary way. You cannot spoil a good shot, therefore, by forgetfulness.

The footage meter is of the subtracting kind, showing how much film is left to run, instead of how much has run through. This leaves you in no doubt as to whether you have enough film left for a particular shot and is doubly valuable because the camera is charger loaded. If you wish to change from one kind of film to another you open the camera, take out the charger, pencil on to the one frame of film exposed the footage left to run and when you later reload this particular charger into the camera you reset the footage meter to this figure.

The charger is particularly well designed. The light-trapping is so efficient that only three frames are fogged when you remove it from the camera. It is unusual in character inasmuch as there is no presser plate inside the camera behind the gate and the front face of the charger forms this presser plate when the camera is loaded. The charger is slid in from the back of the camera and at once the film engages with the claw and the take with the driving mechanism of the camera.

Film travel is particularly steady and free from weave or jerking owing to the registration pin which is incorporated opposite the claw in the gate. This pin engages with the film perforations and ensures a rock steady frame line. Provided the perforation on the film is exactly opposite the corresponding perforation on the charger before loading, no trouble need ever be encountered when loading the Simplex.

(*Continued on next page*)

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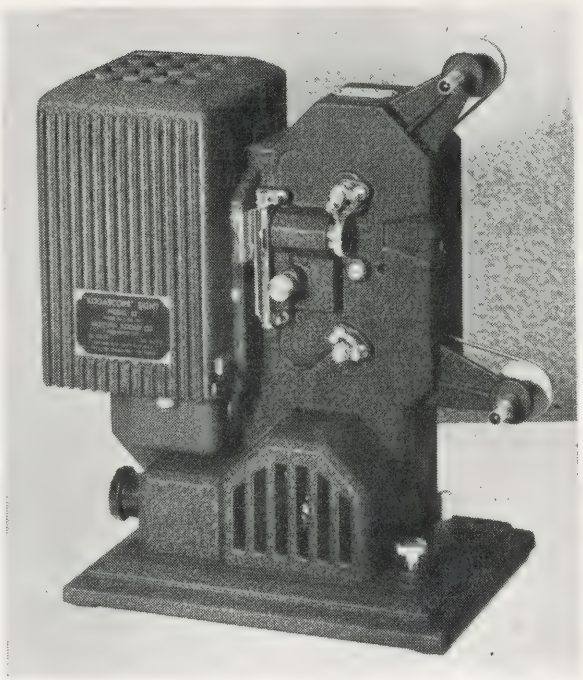
TEST Reports

We found the instrument comfortable and easy to hold and use, and comfortable to carry in the handsome natural coloured leather case which is provided with it. The price of the Simplex with 1" f/3.5 Ensar fixed focus lens is £20 and with 1" Dallmeyer f/2.9 focussing lens £25. The 2" lens costs £8 13s. and the 3" £9 7s. The camera, together with Ensar 1" f/3.5 lens, Dallmeyer 2" f/2.9 and 3" f/3.5 telephoto lenses with masks, colour filters, portrait attachment and leather case, is £44 17s. With the Dallmeyer 1" f/2.9 lens instead of the Ensar and without the portrait attachment it costs £49 5s.

"KODASCOPE" EIGHT-80 PROJECTOR

By projecting a picture up to 40 x 30 inches when desired, this new Kodascope 8mm. projector (submitted by Kodak Ltd.) places the 8mm. user on a level with the users of other sizes of film, at any rate, as far as projection is concerned. This new machine is equipped with a 300 watt lamp and at the size mentioned gives really brilliant pictures of good quality and definition.

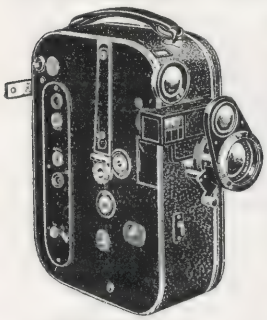
In general design of the motion head the projector generally follows the lay-out and arrangement with which we are already familiar in 8mm. Kodascopes, giving easy threading and free access to the film. The instrument has controlled speed and adjustment for various voltages. The machine can be used on either A.C. or D.C. of voltages 100 to 125, or with an additional transformer or resistance up to 250. A limited range of adjustment is obtained by removing the lamp house and adjusting an internal resistor.



The new 8mm. Kodak projector reviewed here.

WE GIVE YOU UNTIL DECEMBER TO PAY!

WHAT EASIER WAY COULD YOU HAVE TO BUY YOUR 1935 CINE CAMERA? CHOOSE NOW!



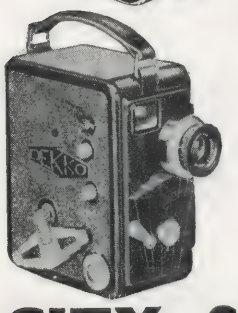
MOVIKON

16 mm. CINE CAMERA

Distance meter coupled with lens focussing. Compensation of parallax. Delayed action release for filming oneself. Footage indicator. Setting disc for single-picture action. Button operating "direct-focus-on-film" mechanism and angle view-finder. Adjustable shutter speeded from 1/25th to 1/200th sec., Zeiss Sonnar f/1.4 lens.

£85 0 0

Nine Monthly Payments of £9 18s. 4d.



9.5mm DEKKO

An excellent all-round Cine-Camera at a popular price. Three speeds—half, normal, slow. Can be used for snapshots, time exposures, single and animated. With Dallmeyer f/3.5 lens .. **£6 6 0**

With Ross or Dallmeyer f/1.9 lens **£9 18 6**

Nine monthly payments of 14/9 or 23/2.

EASY TERMS

Anything on 9 equal monthly instalments. First payment secures the goods.

EXCHANGES

Let us have your used cine camera or projector in part payment for a better instrument We pay the highest allowances.

ALL the LATEST PROJECTORS IN STOCK

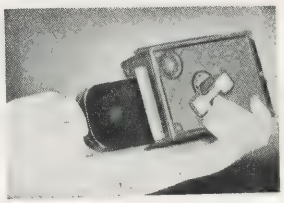
including the New Bell-Howell Filmo 129, Bolex K.8 and every other model by every maker. Demonstrations willingly given at any time. Always many used bargains in stock.

FILMO 121

Magazine loading with 50 ft. spools. Shutter comparable to focal - plane shutter of a 'still' camera. with 20 mm. f/3.5 universal - focus lens. Spy-glass and reflecting view - finder. Built-in exposure chart, two film speeds (16 and 24). Single-frame exposure device. **£20 10 0**

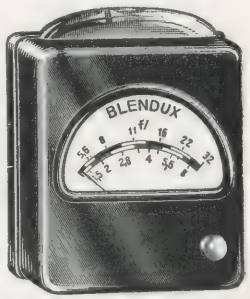
With case

Nine monthly payments of 47/10.



EVERY EXPOSURE METER IN STOCK

including the "Tempophot" "Electro - Bewi" and Weston meters at new reduced prices.



The BLENDUX

(as illustrated). It's the lens which makes it the finest cine meter on the market at the price. Built on the photronic light cell system and gives dead accurate readings every time. **£4 4 0**

9 monthly payments of 9/11.

CITY SALE & EXCHANGE (1929) LTD.

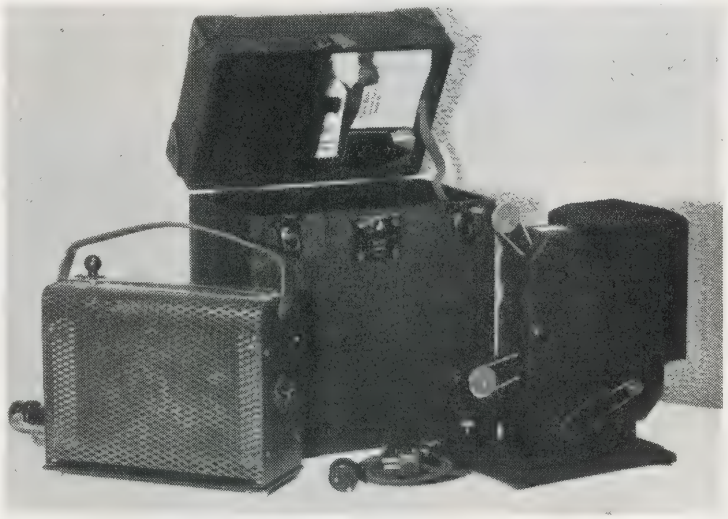
59/60, CHEAPSIDE. 54, LIME STREET. 90/94, FLEET STREET. LONDON, E.C.

of Latest Apparatus

The motor movement is only forward, but gives mechanical rewinding. There is a lever for stationary pictures, but on using this device on the model submitted to us we found there was considerable loss of light and uneven illumination when showing a still picture. The projector does not always stop with the picture showing on the machine, but it can be found easily by turning a knob on the side of the projector.

Starting and stopping is by means of a push-through pear switch on the supply cord. We are not entirely in favour with this type of switch, although it is used on many projectors. Focussing is by means of an easily accessible lever on the projection lens, a sturdy fitting which we like. Framing is on ordinary lines, by means of a lever which pushes the picture up and down on the screen, after which the projector can be brought back into position by means of the levelling screws on the base. The gate is reasonably accessible for cleaning.

The instrument is supplied in a handsome carrying case, with spare spool and accessories, including an oiler (there are 17 places on this machine which need oiling). The price of this attractive and efficient machine, with case and accessories, is £33.



The Eight-80 with carrying case, accessories and resistance

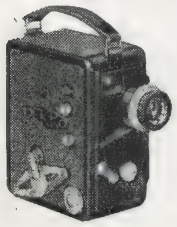
The Camera Co., of 320, Vauxhall Bridge Road, London, S.W.1. announce that any cine apparatus, new or second-hand, can be obtained from them on nine equal monthly payments, there being no deposit or interest to pay. They have recently introduced a new 9.5 mm reversible ortho film, the "Vauxhall." It costs 2/3 per 30ft. roll. Processing is an extra 2/-. The film is also sold with processing rights for 4/-.

FOR LATEST CINE APPARATUS AND AMAZING SPECIAL OFFERS

. . . COME TO THE OLDEST AND BEST CINE HOUSE IN GREAT BRITAIN

BARGAINS

SEIZE YOURS WHILE THE GOING'S GOOD!



Have a 'DEKKO' now!

The latest 9.5mm. Cine Camera

Three speeds: half, normal and slow motion. Can be used for snapshots, self-portraits, singles and animation, fitted f/3.5 Dallmeyer interchangeable lens £6 6 0
9 payments of 14s. 9d.
f/2.5 Taylor Hobson .. £6 16 6
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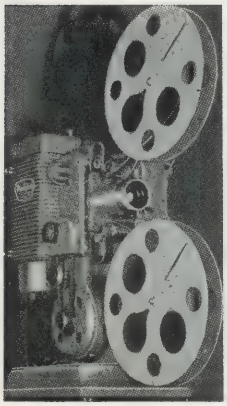
f/1.9 Ross or Dallmeyer £9 18 6
9 payments of 23s. 2d.



"AMPRO"

THE FINEST 16 mm. PROJECTOR VALUE!

Gives the finest projection known. The "Rolls Royce" of 16mm. projectors. Robust construction. Extra large motor. Four-to-one shutter. Large aperture lens. Pilot light. Central oiling. Large lamp-house. Tilting device, etc.
500-watt £45
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750-watt £55
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Write for fuller details.

BEST ALLOWANCE YOUR PRESENT APPARATUS IN PART EXCHANGE

NEW—SHOP-SOILED. (with makers' guarantee)

Cine Nizo 9.5mm. Cine Camera, f/2.9 Steinheil Cassor lens, 3 speeds. Special Offer—New, slightly soiled. List price £12 12 0 .. .. .. £10 14 6

Alef 9.5mm. Camera, f/2.8 Meyer Gorlitz lens, 5 speeds. Special Offer—New, slightly soiled. List price £11 17 6 £10 2 0

Miller 9.5mm. Camera, f/3.5 Dallmeyer lens. List price £10 10 0 Slightly Soiled £8 18 6

Miller 9.5mm. Camera, f/1.5 Speed Anastigmat lens. List price £16. Slightly shop-soiled £13 13 0

USED APPARATUS.

Ensign "Silent Sixteen" 180 Projector, complete with resistance and case £13 13 0

Kodascope Eight-60 Projector, complete with carrying case. As New £18 0 0

New Midas Camera-Projector. List price £7.. .. .. .. £3 15 0

Special Offer: Ensign 100-B Projector, 16mm. New, slightly soiled, unused. £14 0 0

Ensign Auto-Kinecam, with Dallmeyer f/1.9—1in. lens and carrying case £16 19 6

Ensign Auto-Kinecam, f/2.6 Cinar Anast. lens and case £11 11 0

Victor Model 3 (Non-Turret Type), f/1.5 Dallmeyer Anastigmat lens £16 16 0

Pathescope De Luxe Motocamera, with f/3.5 lens £6 15 0

Pathescope Model B Motocamera, with f/3.5 lens £4 4 0

Pathescope Model B. Motocamera, f/2.8 Meyer Trioplan lens. As new. £8 8 0

Pathescope Lux Motocamera, f/2.5 Hermagis lens, Tele-Attachment, Pan Filter and carrying case. List price £20 2 6 £13 13 0

Coronet Cine Camera, with f/3.9 lens £1 17 6

ACCESSORIES.

Rhamstine Electrophot Photo Electric Exposure Meter, (List £3 3 0) Brand new £2 2 0

Willo Meter. (List £2 2 0) £1 1 0

Pathescope Super Reel Films for sale, prices from 8/-, 300 ft. reel. List on request.

Panning Tilting Head .. 15 0

Shop-Soiled Geared Rewind and Splicer 16mm. £2 5 0

Shop-soiled Cinecraft Title Maker for Dekko camera 15 0

Pathe Enlarger. (List price £2 5 0) £1 2 6

Approval against deposit.

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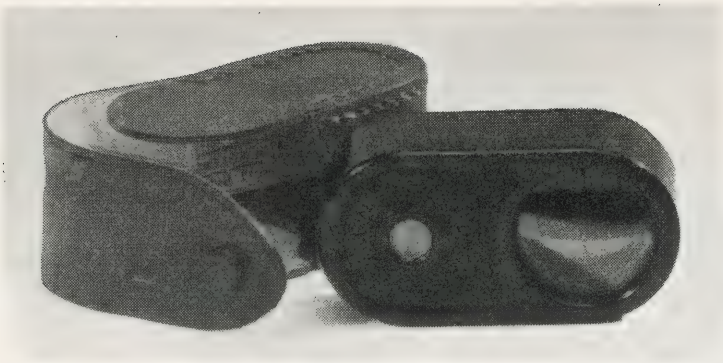
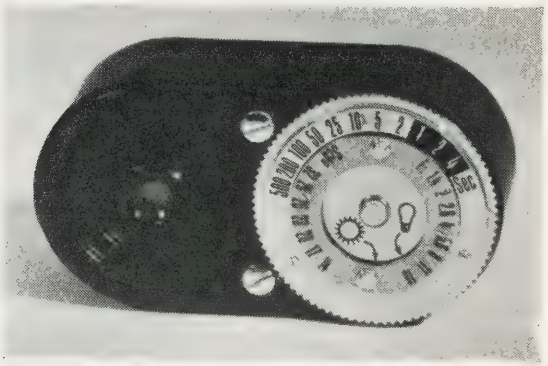


Three NEW

HELIOS EXPOSURE METER.

Messrs. Zeiss-Ikon Ltd. have submitted for test and examination the new Helios Exposure Meter. This tiny instrument, which is of the photometric cell type, weighs less than 5 ounces, measures only $2\frac{3}{4}$ x $1\frac{1}{2}$ x 1ins. and we found that it fitted the waistcoat pocket quite comfortably. Efficiency has not been sacrificed to obtain this smallness of size and one advantage which the instrument has is the fact that, after making the actual measurement of the light the instrument can be removed from the eye and examined in a comfortable position to ascertain the correct exposure.

To take a reading the instrument is first adjusted to the speed of the sensitive material. To do this an inner ring on the face of the meter is turned to bring the appropriate Scheiner number against an image of the sun (for daylight shots) or of an electric bulb (for artificial light work). The instrument is then placed to the eye and pointed towards the object. Through the eyepiece a scale is seen bearing a diamond and several numbers. A pointer moves against this and, for out-of-doors work, the pointer is brought against the diamond by means of a knurled ring, also on the face of the meter. The meter is then taken away from the eye and the outer knurled ring then shows a series of exposure figures against a series of aperture numbers on the inner ring. This immediately gives the correct exposure reading.



Zeiss-Ikon Helios exposure meter and above (left), meter with case.

For true tone reproduction

film with

Agfa

16mm. Reversible Panchromatic Film

for all general shots

Use NOVOPAN in dull weather or under artificial light

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High Street, London, W.C.2.

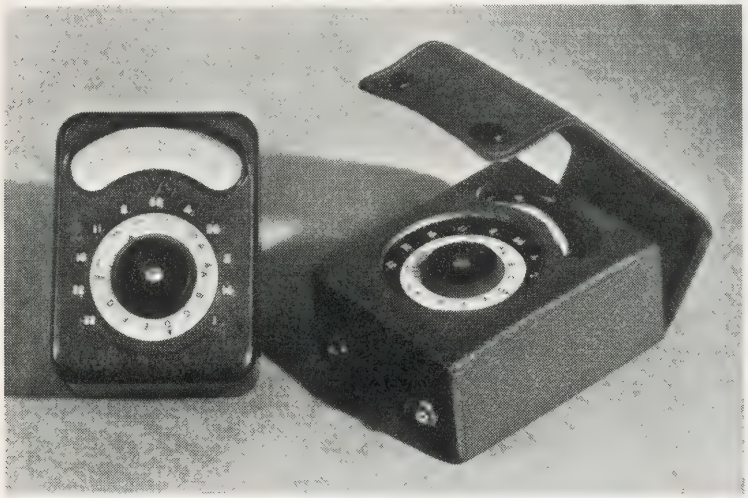
EXPOSURE METERS

Tested by "Amateur Cine World"

For low powers of light, when the pointer cannot be brought into position in the ordinary way, the knurled ring is turned in an anti-clockwise direction as far as it will go and then through the eyepiece, with the instrument facing the subject, the position of the pointer is noted. It now comes against one of the numbers. These numbers are respectively 2, 5, 10 and 20 and are used as multipliers. Suppose, for instance, the scale now shows an exposure of one tenth and the pointer is against 2, then the correct exposure is one-tenth multiplied by two, that is one fifth of a second. There is no need for the user to work this out for himself for a multiplication chart is also provided inside the neat little leather carrying case. There is also a conversion table from Scheiner to H. & D. and DIN.

We have suggested that there should also be included in the case a chart showing the various Scheiner speeds of the various films used by cine workers, suitably graded for working with the meter.

The price of this excellent little instrument, together with leather case, is £4 17s. 6d.



Avo exposure meter ; right, the instrument in its case.

THE AVO EXPOSURE METER.

An exposure meter of the photo-electric type which sets up a new price standard has been submitted to us by the Camera Company of Vauxhall Bridge Road. It weighs 6½ ounces, measure only 3″ x 2½″ x 1¼″ and is adaptable for both still and cine work. And it costs only 57/6, with leather case 5/- extra. The method of working it is very simple, although the instructions for use which are moulded on

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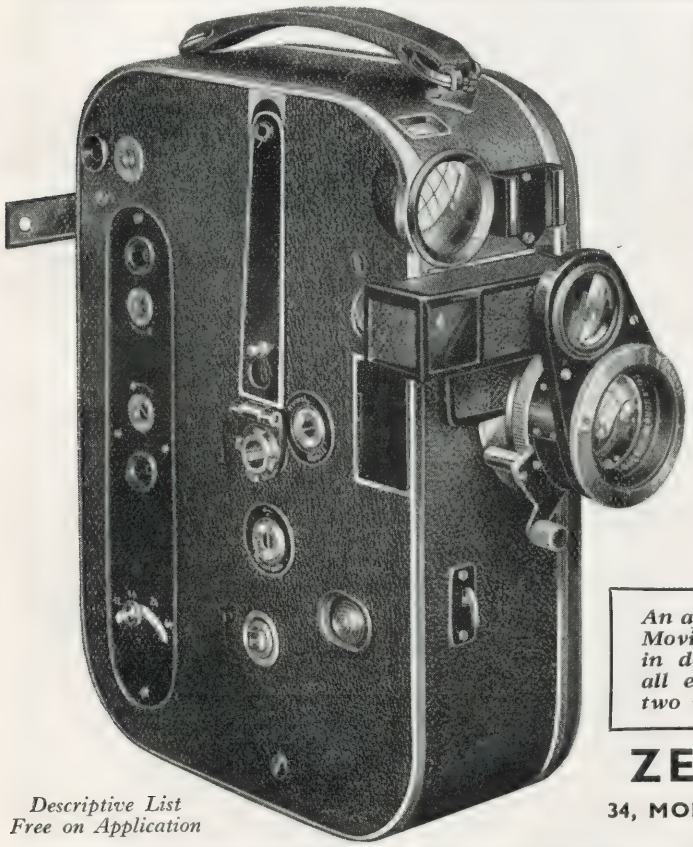

MOVIKON

THE PERFECT 16mm. CINE CAMERA

1. Distance Meter Coupled with Lens Focussing.
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3. Finder with compensation Parallax, coupled with Focussing.

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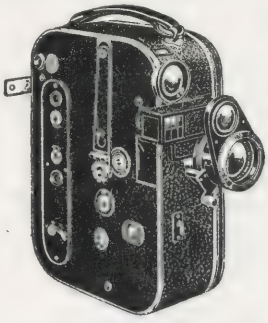

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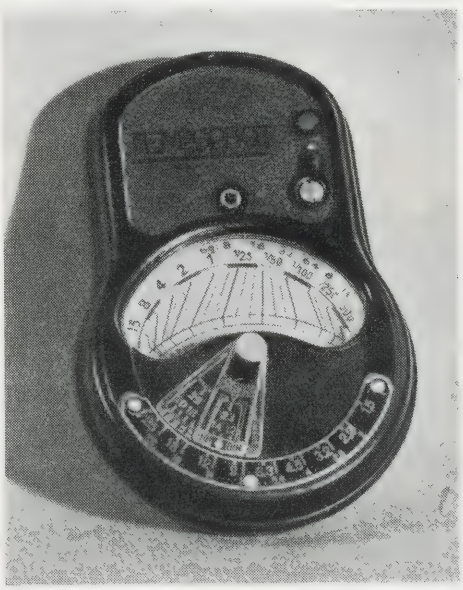
to the back are not clear. An instruction booklet is, however, issued.

A disc on the face is first set to the speed of the film stock used and the meter is then pointed to the subject it is desired to film. The needle of the meter swings over to a point on the scale at the top of the instrument, a scale on which appear the letters A to G. The light available determines the letter at which the pointer is more or less constant. The scale on the front of the meter is rotated until the needle is immediately over the letter on the top scale which gives maximum pointer indication. To get a reading one then looks at the lower scale and the stop number opposite the same letter on this scale will be the one to use.

THE TEMPOPHOT EXPOSURE METER.

This might be called the "age of electricity" as far as photography is concerned, and we have to report on another new photo-electric exposure meter (submitted by Messrs. R. F. Hunter, the sole concessionaires) under the name "Tempophot." This instrument employs the now familiar principle of a photo-electric cell which generates current in the presence of light and in equivalent ratio to the power of the incident light. It has two settings, for "clear sunny days" and for "dull days and interiors" which are controlled by a small lever.



Tempophot Exposure Meter.

In the body of the instrument is a semi-circular space, over which swings a needle, and behind which revolves a dial bearing exposure times. This is connected with a lever which revolves on the same axis against a scale of f/values around the base of the instrument. This lever has an adjustment for the Scheiner or DIN speeds of the various types of stock. The instrument can either be set to give exposure times with a predetermined lens aperture, or vice versa. The instrument is thus equally suitable for "still" or cine work. The instrument we tested appeared to give rather generous exposures. The price of the "Tempophot" is £3 15s. 0d., and soft-leather carrying case with zip-fastener, 5s. 0d.

Messrs. R. F. Hunter, Ltd., of Celfix House, 51, Gray's Inn Road, London, W.C.1., asks us to state that a Rolleiflex 4 x 4 model with Zeiss Tessar f/2.8 lens, camera No. 153469, lens No. 1317187 was stolen from their showrooms recently and that should any reader be in a position to give information that would help towards its recovery, they would be grateful if they would communicate with them at the above address.

Close Shots and Angles

(*Continued from page 57*)

an effect which is purely cinematic—throwing the spectator, as it were, right into the action without delay. By capturing the attention thus at the outset, you make the remainder of your task a great deal easier.

Beware, however, of throwing away the advantage you have gained. The opening shot will not stand by itself: it must lead to something, and be connected in some vital way with the sequence of which it forms a part. The piano-player must be there because his playing of the piano is measurably important—to illustrate, perhaps, his romantic mood at the moment; and that mood must be a necessary element in the action.

One further example, to show how expert handling of the close-up will make the most of the minimum of material. It occurs in "Les Miserables." A man has been locked into a prison cell, and we know that he is bound to make every effort to escape. We know also that he is a man of exceptional strength. Two very brief close-ups are accordingly shown to us: first, of the cell-window, barred and intact; then the same once more, but with two of the bars twisted apart—and the whole story is told.

Use of Angles

To turn to the angle-shot, which rightly used can be of great value. Frequently it takes on a subjective significance. Looking down on a person may therefore have much the same effect, in the right context, as the phrase "looking down" often has in ordinary language; and the same with looking up to a person. But there is no hard-and-fast rule about this: the context is the final determinant.

If you wish to emphasize the height of, say, a tree or a house, then you will photograph it from below with the camera pointed upwards. But avoid the mistake of holding the camera too near the horizontal—for then you will destroy the effect of height altogether, and make your subject appear to lie flat in front of you. But if you hold the camera at a judicious angle somewhere between the horizontal and the vertical, your subject will give the impression of leaning backward, and you will obtain a distinct effect of perspective, which will intensify the height.

The mistake pointed out above is by no means confined to amateurs. Only the other day I saw an early post-office film (made by a now famous director) which included a shot, of a man climbing a tree-trunk, taken in this way with the camera at the horizontal. All effect of height—or of anything else for that matter—was lost.

Remember—above all your shots must have significance. They must always mean something quite definite to *you*. Never put in an unaccustomed angle, which you find vaguely attractive, in the misty hope that the audience will see some startling meaning in it that you yourself have failed to grasp. Even if it does mean something to you, you will probably have to be very careful if you want to make sure that it means the same to others. But if you, the maker, cannot see what it means, you may be sure that nobody else will be able to do so.

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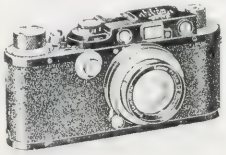

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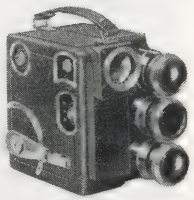

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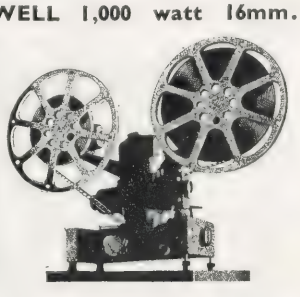

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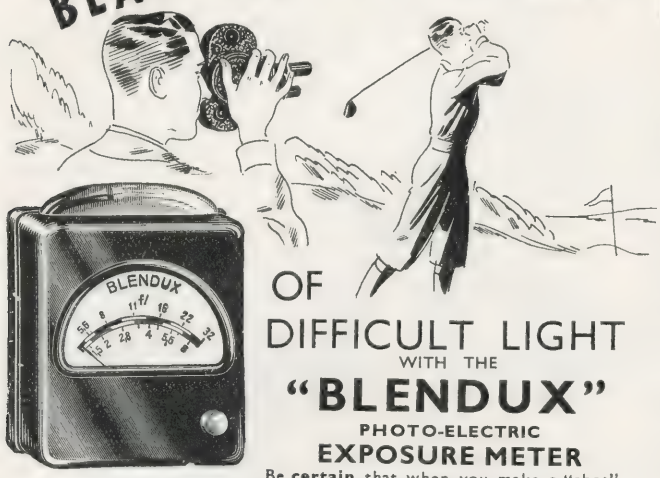

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Experimenting with Dufaycolor

(*Continued from page 67*)

A corner of a table, set for a meal, also films well, as the white cloth acts as an efficient reflector. A person seated at the table can be lighted by one 500 watt flood directed from near the camera on to the face, with two others shining down on the white cloth from above and behind him.

In both these instances it is assumed that an f/1.9 lens is used. Lenses with smaller openings need proportionately more light. When lighting a subject lamps should be placed as near it as possible, without coming inside camera range.

It should be understood that the figures given here are approximate. Various factors affect the amount of light required—the size of the subject, its distance from the camera, its distance from the sources of light, and its reflecting powers. The amount of light and the lens setting are not critical—good results can be obtained under quite widely varying conditions, though in case of doubt it is wiser to aim at over-exposure. To sum up, it may be said that with a fast lens and a modest lighting equipment of 1,000 or 1,500 watts, Dufaycolor will give very satisfactory results to the amateur who confines his shooting to close-ups, that is, subjects up to about two feet in width.

Titles in Dufaycolor can be made with as little light as 400 watts, provided the camera has a single-frame crank. At 2in. focus, and using a stop of f/3.5, with 400 watts lighting, correct exposure will be got by giving the crank about one turn per second. Where less light, or a smaller stop, is used, a slower turn must be given to the crank.

The careful worker will keep a log of all trial shots; the details logged should include the lens stop used, the distance from camera to subject and the disposition and power of each light. Numerous experiments will suggest themselves to the keen enthusiast, as there is a very wide field to cover, though the beginner who goes on the lines indicated here should not have much difficulty in achieving good results right from the start.

Simple Cartoon Work

(*Continued from page 64*)

drawing very carefully executed, or the result will be jerky. A two-inch figure in a frame 10 inches in width is a suitable minimum limit.

The amount of movement between one sketch and the next is best guided by the timing. If the figure is moving very slowly two exposures may be given to one drawing. Also it is very important to give the drawings that come at the termination of one movement, or at the beginning of the next, several exposures. These 'held' sketches should be drawn more carefully than the intermediates.

Finally, don't forget that an animated cartoon is subject to the same rules of construction as any other film. One scene held too long will cause boredom, facial expression on a distant figure will not be observed and lack of continuity will not be overlooked.

I.A.C. NOTES

NEW CLASSES OF MEMBERSHIP

At the last Council Meeting it was decided that the subscription to the Institute should be raised to the sum of £1 1s. 0d. per annum as from the 1st of May and that the entrance fee should be discontinued. The existing members will be termed Associates of the Institute and two classes of members have been created. These are as follows :—

(a) Members. Being those persons who satisfy the Council of their qualifications for election in such a way as the Council may decide. The subscription of these members will be 2 guineas per annum.

(b) Graduates or Learners. This class will comprise of persons under the age of 21 years who may join the Institute at an annual subscription of 10/6. These persons will receive all the services of the Institute and the Bulletin. The other publications of the Institute will be available to them at a small charge. Full benefits outlined later.

FIRST BRANCH OF THE INSTITUTE.

At the Council Meeting held on April 3rd Mr. Temple-Robins put forward a proposal for the formation of a branch of the Institute at Bristol and this was carried unanimously. The new branch will be responsible for the conduct of all the activities of the Institute in the West of England and it is expected that if this new venture is successful branches will be formed in other parts of the country. In the meantime Mr. Temple-Robins has our best wishes for success in his new undertaking.

The following are the dates fixed for the I.A.C. Instructional Film Lectures. Time, 7.45.

April 17. Dr. Harrison on Dufaycolor.

April 24. Mr. Andrew Buchanan on Cinematography, editing, cutting, etc.

May 9. Mr. Watkins on Sound and Its Inception.

May 23. Mr. L. F. Harrison on Cinematography.

All talks to be accompanied with demonstrations on the screen.

SUMMER MEETING, JULY 18th—26th.

Every member of the I.A.C. has by this time, no doubt, received full particulars of our first summer meeting, which already promises to be a huge success.

It is encouraging to note that already many applications have been received for accommodation and a small committee has been formed of those members of the Council who are definitely going on the cruise—Vice-President W. J. Bassett-Lowke, Council Member L. M. Froude and Council Member Honorary Secretary W. E. Chadwick and these members will be in charge of the party during the whole trip. Mr. Bassett-Lowke, who has visited Norway over 30 times already, should be a valuable guide to the other members of the party.

We would like to stress one or two special points in connection with this holiday. In the first place, it is absolutely inclusive from the time you are on the platform at St. Pancras on Friday, July 19th, until you arrive back at the same station on Friday the 26th.

The only items left out of the calculations are the personal matters of drinks and smokes, as it is impossible to cater for the variety of tastes inclusively in this direction. Another important point is that all bookings must be made through the Honorary Secretary and not direct so as to ensure that the special facilities granted to the I.A.C. by the Royal Mail Lines can be obtained. Also that all gratuities and shore excursions will be in the hands of the I.A.C. Committee.

No passports are required for this trip, but when members send in their final remittance they will be asked to fill in an ordinary Board of Trade form which exempts them.

A very important thing is that only a limited number can be accepted at the special rates. After the allotment has been taken up a slightly higher charge will be made, so members are advised to book now and send their deposits.

HENDON AIR PAGEANT.

The Institute is pleased to announce that it has made arrangements for a separate roped-off enclosure for members at the Pageant on Saturday, 29th June.

The number of seats available is only 30, so members are advised to send in their applications as soon as possible. The price of the seats is 10/- each and the latest date for receiving applications is Saturday, 8th June.

Honorary Secretary: W. E. Chadwick, Burley House, Theobolds Road, W.C.1.

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What the SOCIETIES are Doing

A.C.A. Newcastle & District

Hon. Sec.: H. Wood, Bolbec Hall, Westgate Road, Newcastle-on-Tyne. The winter session is now ending and the association is getting down to outdoor production work. Meetings have been very successful and noteworthy for the high standard of the amateur films included in the programme.

Thanks are due to Messrs. A. S. Wilson and J. Walton for the 8 ft. folding screen, Mr. L. Bonser for his expert charge of Bell & Howell projector, and Mr. G. C. Cranston for his effective arrangement of sound and musical accompaniments. The association wishes to thank societies for the loan of their films during the winter and to their officials who have carried out booking arrangements.

"Out of the Drum," the latest photoplay, was shown at a recent meeting. This was considered to be one of the best ever produced by the association and great credit is due to Miss Doris M. Graham who was in charge of the production and all collaborators. This film, along with "Prize and Surprise," another recent production, is now ready for loan to other societies.

The film, "For England," was shown recently and voted a good production. This is a tale of espionage set in pre-war Germany. This film was written, arranged and shot in three weeks. Mr. Laurie Bonser, the cameraman has done some good work and Miss Anna Shawcross, who played the English governess in a Berlin household, gave a skilful performance.

Reports for the June issue of "Amateur Cine World" should reach us not later than April 28th.

Aristos Photoplay Production

Hon. Sec.: Miss M. Sheldrake, 14, Jocelyn Road, Richmond. The present production is progressing rapidly, membership has increased considerably and the committee have had to place another script on the floor to occupy those members not acting in "Semper Fidelis." This second feature is entitled "Night Adventure" and is being directed by Victor Trytel. Cast includes Joan Hollidge, Vera Cresswell and Harry Taylor. Rehearsals and the shooting of the first scenes have already begun.

A short news reel of the Boat Race is to be taken by three cameramen at different points of the course and it is hoped to obtain sound effects, which will be dubbed in the studio afterwards.

On March 15th a group of members visited Brondesbury Cine Society's premiere of their latest production and were greatly impressed.

Atlas Motion Pictures

Hon. Sec: P. T. Handforth, Coleridge A, Christ's Hospital, Nr. Horsham, Sussex. On February 23rd the Harold Lloyd comedy, "Movie Crazy," was shown on Western Electric 35 mm. S.O.F. Portable Road Show apparatus. The quality of the sound was good and results were better than those obtained with the 16 mm. S.O.D. apparatus of the same company used last term. Two films were shown by the Western Electric on March 9th. They were "The Unfinished Symphony" and "Weather Forecast." Both these films were voted excellent, the clever use of sound and editing in the latter being much admired.

Three films loaned by the Beckenham C.S. were projected on March 16th. They were "Up the Garden," "Bury My Binkie" and "Even a Worm." The society wish to express their thanks for the loan of these films. Attempts to film the school steeplechase were frustrated by the weather.

Barnsley & District A.C.C.

Hon. Sec.: C. P. Charlesworth, Highbury, Bond Road, Barnsley. On March 26th the first annual dinner was held at the Royal Hotel. The chief guests were Mr. and Mrs. Cellini. The three prize-winning films in the club's competition were shown. The first film dealt with Transport in the district, the second was entitled "Barnsley Awakes" and the third was a record of a visit to a local slaughter-house. A visit has already been paid to Messrs. Redfearn Bros. Ltd., works to clear up preliminary matters before filming.

The Bradford Cine Circle

Hon. Sec.: A. C. Whitehead, The Towers, Clayton, Bradford. At the projection meeting on March 11th, Mr. Shaw of Leeds

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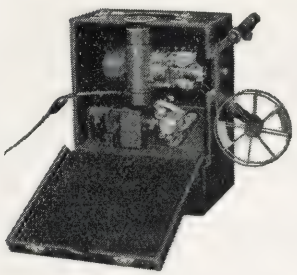

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showed some of his home-processed Gevaert 16 mm. films. The society considered these amongst the best they have seen. Films from the Newcastle A.C.A. and a film of "Coquetdale" were also shown. Members recently paid a visit to the Huddersfield Cine Circle and were shown some splendid films. On March 25th an exhibition of I.A.C. 1934 prize-winning films was given to about 350 people, including members from the Dewsbury, Huddersfield and Bradford Photographic societies.

Meetings are held every fortnight at the County Restaurant and new members are welcome.

Brondesbury C.S.

Hon. Sec.: B. Ludin, 134, High Street, Notting Hill Gate, W.11. The society wish to apologise to the many people whom they had to disappoint with regard to their show. Although five shows were given, seating 53 people at a time, many applications were refused. The society's projection theatre and studio were much admired. The films shown were "Swains and Swine" (London A.F.C.), in competition with the society's "Two Candles," the two prize-winning films made by members—"Kentish Idyll" and "Week-End" and the Pathe Gazette.

At the Press Show on March 8th Messrs. G. H. Sewell, P. W. Harris, and G. S. Malthouse kindly consented to judge the two films in the competition. After one showing they unanimously decided on "Two Candles." The society have challenged the London A.F.C. to another friendly competition on 16 and 9.5 mm. The present production, "Second Performance," now almost completed, will be used for this purpose and the 9.5 mm. production for the time being entitled No. 7 is on the floor. Both these films are being made in the studio with artificial lighting. On March 22nd Mr. G. H. Sewell gave an interesting talk and demonstration on Dufaycolor and showed some of his latest films of London in winter.

"Two Candles" will not be available this year as it is being kept back for the competitions. Owing to the large amount of money spent on copies of films for loaning to other clubs it has been decided in future to make a charge of 2/6 per super reel plus return postage. Up to now the society have always answered and satisfied requests for films, but they have found that some clubs have not even the courtesy to answer letters or send films which have been promised for definite dates.

Membership is still open: subscription is 2 guineas and meetings are every Tuesday and Friday.

Canterbury C.S.

Hon. Sec.: L. J. Goulden, 36, High Street, Canterbury. The newly-acquired studio was opened by the Mayor of Canterbury on March 11th, who was very interested in the apparatus they had constructed, which includes three large 1,500 watt parabolic floods and three 1,500 watt soft spotlights. The proceedings were filmed by P. E. Cardew with excellent results.

At the next meeting J. R. Mann and W. L. Entwistle gave talks on set construction and design. Illustrations were screened by means of an Epidiascope. The society intends to commence production of short indoor films. Scenarios are now under consideration.

Finchley A.C.S.

Hon. Sec.: Miss Thelma Burrough, 64, Avondale Avenue, North Finchley, W. On February 25th Mr. David Charles, the well-known photographic expert, gave an instructive talk on photography. His methods of making enlargements from cine frames, examples of which he exhibited, were particularly interesting. A programme of 9.5 mm. films from Stockport and District A.C.S. was screened on March 4th, together with "The Blue Light." "The Lost World," "The Covered Wagon" and other library films have been shown recently. A successful dance was held at the studio on March 16th. The documentary unit of the society will make a film record of the local celebrations during the Jubilee week.

Godiva Film Group

Hon. Sec.: F. Johnson, 26, Wykeley Road, Coventry. Shooting on "April Showers" has proceeded rather slowly owing to the bareness of the country-side, but now the leaves and blossom are showing themselves the society hope to get the production well in hand. The first "rushes" have proved very satisfactory.

A "Cine Gazette" on 9.5 mm. is being prepared. Several sequences have been shot, one of which deals with Coventry's famous three spires and the historic buildings in the vicinity. The first edition will run to 300 ft. and it is hoped to issue other editions from time to time.

Amateur productions loaned by Brondesbury, Lincoln, Seeall, Houghton and Manchester societies have been shown recently and also "His First Birthday," which the society consider the best film of its kind they have ever seen.

Leatherhead A.C.S.

Hon. Sec.: S. C. Barrell, Aingarth, Caenwood Road, Ashtead, Surrey. The fortnightly meetings are being well attended. Arrangements are being made for a series of projections of films from the Empire Marketing Board and the G.P.O. Film Unit. On March 11th Mr. G. H. Sewell gave a talk on Dufaycolor and projected some interesting films. At the meeting on March 25th. "The Cabinet of Dr. Caligari" was shown.

The summer programme is the concern of the society at the moment and a story for production is now under discussion. Applications for membership should be addressed to the secretary.

Mayross Cine Circle

Leader: S. G. Finch, 60, Dalling Road, Ravenscourt Park, W.6. Membership is increasing considerably and meetings are well attended. There is still room for new members, particularly ladies. The club have decided to produce "Luck is Like That" as their first production. The story is by S. G. Finch and rehearsals are well in hand.

Two private films are being produced. They are of the interest type. Two shorts, "Familiar Friends of Faces" and "Aquatica" have aroused much interest and it has been decided to re-film and enlarge both. Thanks are due to Messrs. G. Stevenson, Betts and Coates for placing their films at the club's disposal.

The Meteor Film Producing Society

Hon. Sec.: Stanley L. Russell, 14, Kelvin Drive, Glasgow. On Tuesday, 26th March, the new projection theatre, which members have constructed inside the studio, was used for the first time, the occasion being a "Thank You" party given to shopkeepers and others who had given assistance during the filming of last year's production, "Situations Vacant." About 30 guests were present, and some 20 members, which meant a full house. The theatre has a sound-proof projection room, proscenium with sliding curtains, and twin turntables. Two projectors were used, and members much appreciated the improved conditions under which the films were shown.

The official opening of the new theatre took place on April 2nd, when a number of guests from other bodies interested in sub-standard production and projection were present. The films shown consisted of prize-winning pictures from other cine societies, along with some of Meteor's own winning films.

Three competitions for members are being held this year: 1, for the best holiday film made during 1935, on any gauge of film, limited to ten minutes running time (members who have already won a prize in any film competition not being allowed to compete); 2, for the best newsreel item on 50 ft. 16 mm.; 3, for the best short film of any abstract subject, on any gauge of film.

Three miniature silver cups have very kindly been offered as prizes by the society's treasurer, Mr. Jack Robertson.

The following films are available for exchange with other clubs, or otherwise on

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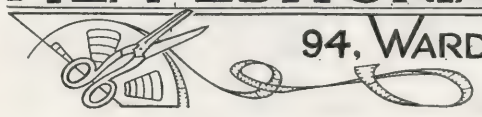

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CLUB NEWS

(Continued from previous page)

hire at approximately 3/- per reel: all on 16 mm.:

"Meteor Movie Magazine," No. 1 and No. 2 (1 reel each); "Nadia," story film, 1 reel; "All on a Summer's Day," interest, 1 reel; "Hair," story, 2 reels; "Situations Vacant," story, 3 reels.

Montreal Amateur Movie Club

Hon. Sec.: E. A. Rawlings, Room 600, 507, Place d'Armes Square, Montreal, Quebec. The February meeting was held at the Windsor Hotel. Some very good 35 mm. films taken by Mr. Black of the Cunard Line were shown, the subject being "Tours in Great Britain." An interesting film on 16 mm. stock entitled "The Launching of the Queen Mary" was screened through the new Bell & Howell 1,000 watt projector.

The technical section have held some interesting meetings recently at which demonstrations of the Edco Sound Film projector and Cine Kodak Special were given. At one of these meetings Mr. Hans Smith screened a film he recently made on 8 mm. of dental work.

Production on the photoplay, "His Old Fashioned Mother" is progressing favourably and all interiors have been shot. Concerts have been arranged for every month during the winter. The secretary would welcome correspondence with other clubs and movie makers.

New Barnet and District Photographic Society

Hon. Sec.: H. Mountford, 16, Station Road, New Barnet. The society have acquired a studio. This has been decorated and put into shape by members. It was officially declared open by the president, Dr. Hatrick, on March 11th. A programme of films was shown to a good audience. The films included two 9.5 mm. productions by Mr. Wallis of the North Middlesex P.S. A club film is to be put in hand shortly.

Palmers Green and District A.F.P.S.

Hon. Sec.: H. J. Ganderson, 21, Hoppers Road, N.21. Work on the first production is progressing rather slowly. At a recent projection meeting the first "rushes" were screened and it was decided to re-shoot most of the "takes" as the photography was not of a good enough standard. It has been decided to make a film on reversal and have the finished film hardened by the new process recently introduced. This production will keep the society busy until the summer, when they plan to make their first documentary and scenic films.

The committee is organising a competition for the best films of any size submitted by members. The films may be of any subject and any length over 100 ft. There will probably be separate sections for films taken by artificial light and for those taken by members who have not handled a cine camera before 1935.

Proscenium A.C.S.

Hon. Sec.: Alice Mitchell, 20, Clonmel Road, Parsons Green, S.W.6. A very interesting evening was held on March 25th at the studio, when Adrian Brunel's last silent film, "A Light Woman," was shown. After the film had been screened, several scenes were repeated and before the screening of each the society director, H. L. Brown, read the actual shooting script.

The society's production, "All at Sea," is now well under way and locations are being visited by the cameramen who are securing local colour.

There are still a few vacancies for membership. The entrance fee is 5/- and subscription 1/- weekly.

Scuth London Photographic Society (Cine Group)

Hon. Sec.: L. A. Warburton, 38, Chadwick Road, S.E.15. The society have fitted up the new studio, which consists of a separate lounge, workshop, darkroom and theatre, and have started wiring up for the new production, "Tennis—Caught." Thanks are due to Ace Movies for lending the film, "The Second Crime" and for their advice on lighting equipment.

Advantage was taken of the parent society's pictorial exhibition to invite the public to view the studio. So many have accepted that the number of parties has had to be increased. Visitors are shown various methods of titling, cutting and editing and demonstrations of make-up, lighting, and scenes from their production are given.

Membership now stands at 22 and it is desired to bring the total up to 30.

South Manchester A.C.S.

Hon. Sec.: S. R. E. Hammersley, 13, Appleton Grove, Ashton-on-Mersey, Cheshire. In the last two or three months illness and "pressure of business" have interfered with the society's production schedule and general programme, necessitating complete re-organisation. Despite these set-backs, the first production "The Society Diary" (16 mm.) is now in the editing stage, whilst the script for the next production (provisionally entitled "Contraband," to be shot on 9.5 mm. stock) is almost completed.

The programme Committee is concentrating on the improvement of projection, and aims to give balanced programmes of amateur and professional films presented with as near professional perfection as possible at regular monthly projection meetings. Preparations are also being made to participate in the recording of local events—a new departure for the society.

Recent money-making efforts have placed the society in a sound financial position—but more members are needed—not necessarily possessors of apparatus. Meetings are now held at the studio every Friday, commencing at 7.45 p.m.

Upminster & District C.G.

Hon. Sec.: S. Perry, 3, Poole Road, Hornchurch, Essex. Work has now started on "Call it a Day" which had been held up owing to alterations to the sets. J. T. Rozee and H. Webster are directing. Cameramen are A. E. Smith, W. Miller and S. Perry. The film runs to approximately 400 feet and should be finished in four months time. Members are still welcome and should write to the secretary.

West Essex F.S.

Hon. Sec.: A. L. Watson, 9, First Avenue, Plaistow. A good start has been made on the new production, "The Student." Tests

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Bell & Howell Filmo 75, f/3.5 20 mm. lens, 100ft. capacity, complete with leather case, in perfect order, list price £30, for £15 15 0
Bell & Howell Filmo 70 (regular model), T. T. and H. Cooke lens f/3.5, two speeds, 8 and 16 per second, complete with leather case, cost new £54, for £20 0 0
Victor Model 3 Turret Head Camera, fitted with a 1in. Dallmeyer f/1.5 Anastigmat lens, 1 inch Dallmeyer f/3.5 lens, leather case, in perfect condition, recently overhauled, cost new £66, for £40 0 0
Bell & Howell Filmo 70 (regular model) Cooke Special f/1.8 lens (suitable for Kodacolor), three speeds, 24, 16 and 12 per second, all in first-class condition, leather case, cost new £64, for £29 10 0
16mm. Victor, 1in. f/3.5 Dallmeyer Anastigmat lens, in Focussing Mount. Normal, half and ultra speeds, complete in leather case .. £10 10 0
Bell & Howell 70 D.A., with five lenses as follows : 1in. Dallmeyer f/1.5 with K1 and K2 Colour filters, 15mm. Cooke f/2.5 lens and K1 filter, 2in. Pentac lens with K1 and K2 filters, 3in. Dallmeyer Telephoto lens K1 and K3 filters, 4in. f/3.5 Dallmeyer Telephoto lens with K1 and K2 Colour filters, Kodacolor Set and leather case, all in first-class condition ; a very complete outfit, including Thalhammer Tripod with Alignment Gauge, list price about £138, for £80 0 0
Ensign Super Kinecam, with 2in f/2.5 Cinar lens, 2in. f/1.9 Dallmeyer and 3in. f/2.9 Dallmeyer lenses, in strong leather case, all as new, list price £65, for £45 0 0
16mm. Zeiss Kinamo. This camera will take 10 metres of film and has an f/2.7 Tessar lens. The smallest 16mm. camera made, list price £24. A real bargain at.. .. .. .. £10 0 0
16mm. Ensign " SS 50," hand turned projector for 6 or 12 volts accumulator, complete with carrying case, cost new £7 10 0, for £5 5 0
16mm. Victor, 250 watt lamp, reverse and still picture device, complete with resistance and case, in splendid condition. Cost new £54, for £39 10 0
16mm. Goyerscope, 100 watt lamp, complete with resistance for voltages from 110 to 250 A.C. or D.C, in good order £10 0 0
16mm. Ensign " 50." This projector is a small compact machine in excellent condition. It has a 50 watt lamp and with the resistance will run from 110 to 250 volts A.C. or D.C. .. £7 12 6
Kodatoy 16mm. Projector for 100ft. reels, 50 watt lamp, resistance for any voltage, cost new £5 17 6, for £3 3 0
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Model Kodascope " A." This has been used as a demonstration model and is in equal to new condition. 200 watt lamp. The motor runs on 110 to 250 volts A.C. or D.C. This machine complete with resistance is a fine projector for large rooms or small halls. Cost £75 .. .. .. £35 0 0

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have been carried out by the technical group and shooting began on March 17th. Thanks are due to Mr. Still for two banks of lights. Mr. Attwood for a spot and Miss D. Reed for typing out and binding copies of the scenario and her help with the costumes. Sets and art direction have been undertaken by D. Gladwell whose abilities are shown by two excellent " flats " and some beautifully designed titles. Some thirty shots have been taken but the male lead has not yet been selected. Offers from young men would be welcomed. Applicants, preferably without acting experience, should write to the secretary, enclosing a photograph, if possible. The person selected would, of course, be expected to join the society.

By the time this report is in print the usual monthly meeting will have been held. Two Pathe films will be shown and the dramatic section are to present a play. A talk on stage and film revues is to be given. An issue of the Wefs magazine with the usual features will be published. The joint editors are now Mr. Attwood and Mr. Watson.

New members, especially ladies, are welcome. If membership increases substantially during the next few weeks a new production will be put on the floor immediately.

Wimbledon C.C.

Hon. Sec. : C. W. Watkins, 79, Mostyn Road, Merton Park, S.W.19. A very successful evening was held recently when the I.A.C. prize-winning films were screened. Nearly 300 people were present including the Mayor, Lady Roney (Vice-President of the club), the Mayoress, and many Councillors. The films were introduced by Mr. G. H. Sewell, F.A.C.I., who gave a short explanatory talk.

Films shown were " Transport," " Sister," " Memmortigo," " Moods of Nature," " Ein Zommer geht zu ende," "Adventures of Little Mutz," and " Tambo." General arrangements were by W. Sugden and reproduction by Messrs. Miller (Wimbledon) Ltd. By courtesy of Messrs, Cinex Ltd., Bolex projectors were used for projection.

Work on " Holy Smoke " still continues. Both rushes and the results of the processing of the film done by members are very satisfactory.

Letters to the Editor

We append two interesting letters received in response to Mr. Norman Reid's letter in the March issue of *Amateur Cine World* in which he contended that the modern cine camera is behind the times, and also one from Mr. Reid himself. An editor has a great advantage over his correspondents in that he can always have the last word. There is no appeal from his " This correspondence must now cease." We are not, however, abrogating to ourself this privilege of the last word, but invite views from other readers. If and when further opinions are received we shall put aside our pen and put on the judge's wig. In other words, we shall sum up fairly the pros and cons of the arguments for submission to you—the jury, instead of quashing Mr. Reid with a final correspondence-must-now-cease reply. But if

The time has come . . . . . .

cine advertising has become rubbishy. Every dealer does one of two things. Either he advertises new apparatus in an indifferent way in a vain effort to supplement and benefit from the manufacturer's (sometimes) better advertising, or he lists some second-hand " bargains."

Now neither can be right. We have done both in the past, but the realisation of our folly is upon us.

It is perfectly obvious that any self-respecting dealer stocks all the good apparatus — otherwise he wouldn't be a good dealer. But the position is different with second-hand apparatus. Good bargains are snapped up. The papers close for press weeks ahead, and by the time they are advertised the good bargains are sold. Hence we shall not advertise second-hand selections again except in unusual circumstances and prefer to send you our full and ever-changing lists whilst the pick of the bargains are available.

The purpose of these advertisements is going to be just this—to tell you how we can make your hobby better, more interesting, more productive and how to get more for your money.

Our comments may at times be pungent, but at all times they will be honest and truthful. We have several new developments of interest in hand, but next month we are going to say something about chargers and scratched films.

In the meantime, remember that we are Founder Associates of the I.A.C. and have a reputation for good work and honest service.

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Letters to the Editor

(*Continued from page 93.*)

there are no pros and cons to sum up—that is to say, if no evidence is forthcoming—then the case is dismissed.—EDITOR.

To the Editor, "Amateur Cine World."

Sir,—I would like the opportunity of replying to your candid criticism of my letter as published in the March issue of *Amateur Cine World*.

Whilst appreciating your reluctance to enter into a subject of a controversial nature, I beg leave to question the implication that the devices I referred to are required only by the "advanced worker who can obtain what he wants if he is prepared to pay for it." Your last remark, "brains are more important than gadgets" appears to presume that one must be either in affluent circumstances or an incompetent fool, casts a reflection on the serious amateur which should be strongly resented. I maintain that a fade and dissolve is not a gadget, but a necessity in the smooth portrayal of a scenario, whether it is documentary, scenic, or photoplay and it is the result of manufacturers and others looking upon them with a superior air that makes progress so difficult for the amateur.

I enclose an advertisement from a three years' old American magazine which shows that a demand existed even then for a reverse crank and it can be seen that the device was not bulky or expensive. A variable shutter does not increase weight or bulk to any appreciable extent and almost invariably time lapse is indicated by a fade. My point is that the increase in price for these things is excessive.

Poor Continuity

The low *technical* standard to which I referred is the direct outcome of poor continuity, the *bête noir* of amateur films, and small wonder, when sequences have, as a rule, nothing but the title and direct cut to connect them. It has its reflection in your own pages of "Reviews of Readers' Films."

You evade the issue altogether, Mr. Editor, by firstly referring to the *producer*, Mr. Hitchcock, when camera technique was in question, and secondly, by comparing the silent with the sound camera. You know very well that the latter is not used for any of the effects mentioned—wipes (the modern counterpart of the dissolve) and fades are obtained via the travelling matte and printer. I recall one sequence of multiple exposures in "The Man Who Knew Too Much" which would have given most amateurs a spot of bother.

As regards projectors, my reference to high wattage was to *trend* in design, as I possess a 300 watt lamp which gives me ample light for my modest requirements. At the same time, a glance at the advertisements of projectors in your columns seems to indicate that the 100 watt instrument is now the exception rather than the rule. I would refer you to an article by Mr. N. Bowyer-Lowe in a recent issue of the "British Journal of Photography" and his trenchant remarks on modern design.

I think a wrong construction has been placed on my criticisms and suggest that a questionnaire of the Cine Societies would be enlightening. In conclusion, I assure you I

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Luxe Motor Camera with speed attachment, new, cost £13 13s. £7 0 0

Ensign Autokinecam, cost £18 18s. .. £13 10 0

Ensign silent 16 Projector, 100, shop soiled— £14 10 0

Ensign silent 16 S.S. projector, 300B, shop soiled £21 0 0

Siemens standard, cost £60, little used .. £43 0 0

Pathe Home Movie, double claw, perfect order £4 0 0

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Type C motor for same £1 15 0

1½ in. lens for Model C Kodascope, cost £3 5s. 0d. unmarked £1 10 0

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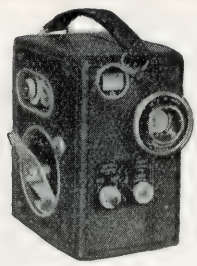

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(See our advertisement on next page.)

have no axe to grind and my remarks were made in a constructive spirit, not a destructive one.

East Sheen, S.W.14. NORMAN REID.

Sir,—Referring to Mr. Norman Reid's letter and to the interesting editorial note appended to it, may I venture to add a few remarks ?

Mr. Reid complains that a 1,000 watt 100 volt lamp takes 10 amperes from the mains. This is only the case in exceptional circumstances, namely when 100 volt mains or direct current are in question. The usual 200-250 volt alternating current mains will be passing only 4 to 5 amperes. For a 250-500 watt lamp, which is the standard for home projectors of good class, the figure is 2 to 2½ amperes, which can safely be taken from any lighting circuit. I am assuming, of course, that the mains voltage is transformed down to the figure required by the projector, as it ought to be.

Apart from this question of reducing the current taken from the mains, the use of a transformer instead of a resistance has other advantages, one of which is that the correct voltage is always supplied to the motor whether the lamp is on or off.

Laurieston, Falkirk. S. A. FAIRWEATHER.

Sir,—Your March issue contained two very interesting letters—one from the Drummoyne Cine Club of Perth, and the other from Mr. Norman Reid. Replying to the latter first.

It was recently agreed by the Wimbledon C.C. and some members of the Beckenham C.S. that a very early amateur film, "Gaiety of Nations," made by Ahern and Sewell, compared more than favourably with any film made to-day; and this in spite of the fact that "Gaiety of Nations" was made on ortho stock with two ordinary 500 watt lamps.

Your correspondent will agree, I think, that film stocks and apparatus in general have improved considerably since then. We now have supersensitive panchromatic film, wide aperture lenses, different camera speeds and also the cost is lower. But the amateur has not been able to make full use of even these improvements so that re-winds, tachometers, adjustable shutters, etc. would be lost on the big majority even if the price could be brought down to their level.

Referring to the other letter re an official list of film productions and film borrowing, as a club formed in November, 1931, we now have some dozen films which we loan to other societies. We have our own projection evenings and show other clubs' productions. We have not therefore troubled in the past about definitely arranging exchange programmes because things have normally balanced.

During the past year the demand for our films has increased, caused no doubt by the rapid growth of new cine clubs, and now outnumbers our desire for exchange programmes. We have nevertheless kept to our policy of making no charge to those clubs willing to send us their films. We have now decided to alter this and in future registered postage will be payable both ways by the club borrowing the films, which should be returned not rewound and any damage done to be reported. We shall do the same so that when exchange programmes are arranged the postal charges will cancel each other.

CHAS. W. WATKINS, I.A.C.,
(*Hon. Sec. Wimbledon Cine Club*).

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Pathescope 200-B Projector, latest model, as new, complete in case. List £16 10s. 0d. £12 17 6

Bolex Model "D" Projector, 250-watt lamp, forward and reverse drive, exactly as new. Cost £36 .. .. £23 15 0

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RECENTLY PURCHASED and practically unused —Bolex G916 Projector, extra resistance and accessories complete ; listed £49 10s., accept £37 10s., or near offer. Fully guaranteed and in new condition. BM/PXOJ, London, W.C.1.

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ACCESSORY SNIPS : Blendux Meter, £3 3s. 0d ; B. & H. Photometer, 35/- ; Drem Cinophot, 15/- ; Pathe Posograph, 7/6 ; Bewi Meter, 22/6 ; Cinecraft Super Titler, 30/- ; Dallmeyer Super Titling Bench, £5 10s. 0d. ; Pathe Titra for Lux, 35/- ; Cine-Kodak Titler, 15/- ; Kodacolor Assembly, 30/- ; f/3.5 Cooke Lens, 30/- ; f/1.5 Meyer Plasmat, £8 ; f/2.9 3 in. Dallmeyer Telephoto, £7 10s. 0d ; See below :

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OWNERS of 9.5 mm. projectors are invited to write to the Home Cine Film League now being formed, (free films, etc.). Send P.C. to Secy., Claridge Ferring, Worthing.

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CINE EQUIPMENTS LTD. of Birmingham, revised list of guaranteed and privately owned 16 mm. apparatus. **Cameras**—Ensign Kinecam f/1.8 Dallmeyer Case, £17 ; Siemens Model "B" Tropical finish, f/2.8, two cases, £25, as new ; Cine Kodak K. f/1.9 Kodacolor, case, £12. **Projectors**—Bell Howell J.L., 500 watts, £30 ; Bell Howell, J.S., 750 watts, £70, as new ; Bolex 250 w., 9.5 and 16 mm., £22 ; Bolex G916, 500 watt, 9.5 and 16 mm., £35, 3 months old ; Kodascope Model "C" 100 w., resistance, £15, as new ; Ensign 180 w., complete, £15. 16. Corporation Street. Telephone : Midland 1355.

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"I have a piece of ¼" plate-glass which I intend using as a screen. I first painted it white with 3" black border, then gave it two coats of aluminium paint, but results obtained are disappointing. (1) Do you recommend a plate glass screen ? (2) If so, what do you recommend treating it with to obtain good results, and where can the material you recommend be obtained ? "—*C.D.F., Amersham.*

The use of plate-glass has no particular advantages, except flatness of surface, but this can easily be obtained in other materials. On the other hand, it has the disadvantages of weight, liability to fracture and difficulty of applying the paint surface.

You can obtain a better surface by the use of "silver" American cloth, or fabric purchased from R. F. Hunter ("Celfix" screen manufacturers), or "Lumaplak," obtainable from J. Denton, Ltd., Engine Lane, Low Fell, Gateshead-on-Tyne, or else you can mount fine canvas on a frame and treat it. Ply and wall board are also useful.

Silver paint is rarely quite successful as it mostly goes on unevenly. A better method is to give an enamel white undercoat, then a coat of best quality enamel and then, when the latter is tacky, to liberally spread the surface with "silver" powder (really aluminium). Another good surface is white paint or enamel similarly spread with french chalk. This, though less reflective, is brilliantly white and of good dispersive quality.

ENLARGING CINE FILM

"I am trying to make positive still enlargements from individual frames of cine film by using the projector to project the image on the printing paper, but I am uncertain of the way to set about it. If ordinary still printing paper (Velox, etc.) is used the image will naturally appear in negative form, i.e., with light and shade reversed. Is there some sort of paper on which the image will appear positive, or if no such material is available I should like to know how to set about this. —*T.J.G., Taunton.*

The better method of making enlargements from positive would be to project the image on to a plate of the slow, non-colour sensitive type, such as the Ilford Fine Grain Ordinary, develop this to a soft contrast, and either make contact prints or further enlargements from the negative so obtained.

In making this enlargement on to a plate, the film can with advantage be placed with its emulsion (dull) side facing away from the lens. Then when the negative is placed fact to fact with the printing paper the image will not be reversed left-to-right.

The Westminster Photographic Exchange, Ltd., of 24, Charing Cross Road, London, W.C.2., ask us to state the Pathe cameras advertised by them in our last issue are not new instruments, but that all are in perfect condition.

With regard to our review of the Rolleicord camera last month it should be noted that the Zeiss Triotar lens has a maximum aperture of f/3.8 and not f/2.8.

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bargains listed below are offered to personal callers or to customers who promptly send remittance to avoid disappointment. All guaranteed to be in order and as described.

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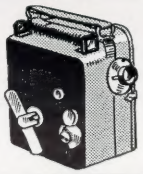

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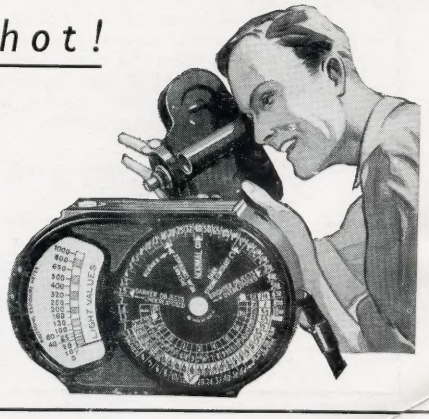

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